ORCHESOGRAPHY.

OR, THE

ART OF DANCING,

BY

Characters and *Demonstrative Figures.*

WHEREIN

The whole *Art* is explain'd; with compleat *Tables* of all *Steps* us'd in *Dancing*, and *Rules* for the *Motions* of the *Arms*, &c.

WHEREBY

Any Person (who understands *Dancing*) may of himself learn all manner of *Dances*.

BEING

An Exact and Just *Translation* from the *French* of Monsieur *Feuillet*.

By JOHN WEAVER, *Dancing-Master.*

Pars pedibus plaudunt Choreas, ——

Virg. Æneid. 6.

LONDON: Printed by *H. Meere*, at the *Black Fryar*, in *Black Fryars*, for the Author, and are to be Sold by *P. Valliant*, *French* Bookseller, near *Catherine-Street*, in the *Strand*. 1706.

MVSEVM
BRITAN
NICVM

6 E d

To Mr. Isaac.

SIR,

THO' *Dancing* and *Musick* seem to be of near an equal Antiquity, and even of an equal Extent, yet *Musick* has long receiv'd an Advantage, which *Dancing* wanted. *Musick* has employ'd the Pens of many of the Learned, both Ancient and Modern, and has had the Benefit of an universal Character, which convey'd the harmonious Compositions to all Lovers of the *Art* in all Nations. *Dancing*, on the contrary, tho' celebrated by Ancient Authors in an extraordinary

manner, and with uncommon Phrases, (as I shall shew in a Treatise, which I shall suddenly publish on that Subject) yet among the Moderns, it has been wholly unknown to the Learned, and destitute of all Pens, in either the speculative or practick part of the *Art*, which for want of an universal Character, was confin'd to the immediate Master and Scholar, or at fartheſt, to a narrow traditional Instruction, which none could participate of without a Teacher, who had been taught by some other, either Composer, or Scholar of such Composer. This Inconvenience at length stirr'd up Monsieur *Beauchamp* to begin what Monsieur *Feuillet* accomplish'd in the following Treatise, which tho' for some time enjoy'd by the *French* Nation, as a native Growth, *now first appears* in its true and just Extent in its Transplantation into the *English* Climate and Language.

THE Service to the Lovers and Professors of this *Art*, having been the chief Motive of my Undertaking so difficult a Province, that we who enjoy the Happiness of so Great a Master as Mr. *Isaac*, should not want the Advantage of spreading that Excellence in this *Art*, which renders him so admir'd by all who have any Taste of it; so having receiv'd such great and generous

generous Encouragement in this Study from you, Sir; the Product of that Encouragement and Study does, as it were, out of a natural Right and juſt Gratitude, ſeek Shelter under your Patronage, and challenge the Advantage of appearing in the World under the Protection of your Name, whoſe known Judgment and Maſtery in this *Art*, will ſecure me from the Cenſure of Malice and Ignorance.

HOWEVER, I ſhall have little to fear, if I am ſo happy as to merit that generous Aſſiſtance, which you have been pleaſed to give me in the compiling of this Book; and I am apt to flatter my ſelf, that I have done the Original that Juſtice, that the Author will have no Reaſon to complain: But whatever Defects I may have been guilty of in it, I promiſe my ſelf Forgiveneſs from ſo much Goodneſs and Candor, as all People (with Juſtice) allow to Mr. *Iſaac*. You are ſo truly diſtinguiſh'd from moſt Men, by a peculiar Sincerity and Zeal for the Service of your Friend, or him whom you have once thought fit to eſpouſe, that as I have done nothing but comply'd with my own Inclination, in offering this publick Acknowledgment of your Favour, ſo I have infinite Cauſe of being perfectly ſatisfy'd with my Patron.

The DEDICATION.

I KNOW it is the Cuſtom of *Dedicators*, to launch forth into the Praiſes of the Virtues and Parts of their Patrons; but I know Mr. *Iſaac* too well, to think I can render my ſelf more acceptable to him, by entertaining him with his own Deſerts, ſince they are too well known to all your Acquaintance, to need a Publication in this place. Not but that it would be a Theme infinitely grateful to me; but I ſhall curb that Inclination, and deny my ſelf a Pleaſure that would be diſguſtful to you. It is enough, that by ſpreading the Knowledge which the following Book conveys, your Excellence in the *Art*, your admirable Compoſitions will more eaſily, and more largely encreaſe the Number of your Admirers; among which, there never will be one more truly devoted to your Service, than,

SIR,

Your moſt Obliged

Humble Servant,

John Weaver.

PREFACE.

I *Perſwade my ſelf, that before ſo uſeful a Curioſity as the following Treatiſe, it would not be diſagreeable to the Reader, to give him an Account of the Origin and Progreſs of the Art of* Orcheſography. Furetier, *in his Hiſtorical Dictionary, tells us of a curious Treatiſe of this Art by one* Thoinet Arbeau, *printed* 1588, *at* Langres, *from whom Monſieur* Feuillet, *in his Preface, ſuppoſes this Art to date its firſt Riſe and Birth, tho' he could never procure a Sight of it, as not to be found in* Paris. *But this very Book falling into my Hands, I took Care to peruſe it with ſome Attention, but found it far ſhort of that Expectation, which ſuch Recommendation had rais'd in me: For tho' it might perhaps have given the Hint to Mr.* Beauchamp; *yet it is nothing but an imperfect rough Draught, nor is it confin'd to Dancing, ſince it treats beſides of beating the Drum, playing on the Pipe, and the like.*

But notwithſtanding this blind Hint of Arbeau, *to do Juſtice to Monſ.* Beauchamp, *we muſt attribute to him the Invention of this Art, who in all Probability, could no more ſee the former Book, than Monſ.* Feuillet. *But as no Art was ever invented and perfected at once; ſo it remain'd for Monſ.* Feuillet, *to raiſe the compleat and finiſh'd Superſtructure on Monſ.* Beauchamp's *Foundation; and it muſt be allowed, that Monſ.* Feuillet *has carry'd this Art to a very great Perfection, and taken a great deal of Pains in the Improvement of the Character, and given Rules ſo juſt, and a Method ſo proper, that I cannot imagine any Man can flatter himſelf with an Ability of deſigning a better, or more regular manner. For this Reaſon I choſe rather to follow his Method entirely, than attempt any Alteration of my own, which I have done with that Care and Diligence, that I think I may aſſure the Reader I have omitted nothing that he has deliver'd. I have alſo made it my Buſi-*

neſs

neſs to bring the Reader acquainted with the Meaning of my Author, as well as his Words, which is a Happineſs every Tranſlator has not the Power of arriving at, as generally either ignorant of the Subject or Language he tranſlates from, or into, or both:

Another Fault of our common Tranſlators I have avoided with all the Induſtry I could: Some of them pretending to meddle with Books of Art, and not underſtanding the Terms of Art, give us ſuch an odd Jargon, that we can never underſtand it without the Interpretation of a Maſter, or having Recourſe to the Original it ſelf. I have therefore render'd all the French *Terms into* Engliſh, *but with ſo much Caution of doing Juſtice to the Author, and the Art, that I would not depend on my own Judgment, but let none paſs without the Approbation of the beſt* Engliſh *Maſters.*

The Perfection, which Dancing is now come to in England, *ſeems to point this Time out as the fitteſt Juncture, for the Publication of a Book of this Nature; ſince we now enjoy in this Nation, Performers and Maſters of greater Excellence than any other part of* Europe; *who ſhew every Beauty of the Art in its full Glory and Perfection. For whoever ſhall conſider the Maſterly Compoſitions of Ball-Dances by Mr.* Iſaac, *which are ſo well adapted to the manner of our School-teaching, (peculiar to* England, *no other Nation having any ſuch thing as publick Dancing-Schools) whoever ſhall ſee the admirable Compoſitions of Monſ.* L' Abbe *in* Ballet, *and his Performance, with that of* M. Deſbargues, M. Du Ruel, *and* M. Cherrier, *can hope to ſee nothing in this Art of greater Excellence, unleſs any wonderful Genius ſhould ariſe, and advance this once celebrated Art to that Perfection, which drew the Eyes, and employ'd the Pens of the old* Greeks *and* Romans; *a lively Deſcription of which, the Reader may ſee in this* Epigram, *by an unknown Hand.*

Maſcula fœmineo derivans Pectora Sexu,
Atq; aptans lentum Sexum at utrumq; latus,
Egreſſus Scenam Populum ſaltator adorat
Solerti pendet prodere verba Manu.

Nam

The PREFACE.

Nam cum grata Chorus diffundit cantica dulcis
Quæ resonat Cantor, motibus ipse probat.
Pugnat, ludit, amat, Bacchatur, Vertitur, adstat,
Illustrat verum, cuncta decore replet.
Tot Linguæ, quot Membra viro, Mirabilis est Ars,
Quæ facit Articulos voce silente loqui.

From this Epigram, it is plain, that the ancient Dancing had something more than Motion, Measure, and Figure, and express'd the Passions and Actions of Mankind, was a sort of silent Poetry, and the Painting, tho' without Colours, so expressive, as to touch and charm every Beholder.

There will be no need to enforce the Use of this Art, and by Consequence recommend the Book that teaches it, to all Lovers of Dancing, since it carries its own Evidence with it self, and has already convinc'd them of its Benefit and Advantage; and I question not but others will find the same Satisfaction from their Study, which I have done, since by a close Application to this Character, I have made such a Progress in it, as to be able to communicate all Dances to the rest of the Profession at any Distance. I have a great deal of Reason to believe, that had not I first undertaken to make Mons. Feuillet *speak* English, *this Character had yet a longer while remain'd a Secret to this Nation; those who had made their private Market of it, not being willing to admit any Rivals in an Art, which chiefly distinguish'd them from others of their Profession.*

I must undeceive some, who may perhaps mistake the Design of the following Treatise, and take it for an Instruction, or some Improvement in the Art of Dancing, or Method of Teaching. But I must assure them, that I am not yet Master of Vanity enough to venture upon a Task so difficult, and so invidious, since I am of Opinion, that there are not better Masters for instructing Scholars in a genteel Movement and Address, than the English.

I shall not therefore detain the Reader any longer in the Porch, but leave him now to enter, and improve.

Ingredere ut proficias.

A List of the *Dancing-Masters*, Subscribers to this Undertaking.

A

Monsieur L'Abbe.

B

Mr. Bosely *of* Norwich.

C

Mr. Tho. Caverly.
Mr. Ant. Caverly.
Monsieur Camille.
Monsieur Cherrier.
Mr. Claxton.
Mr. Couch.
Monsieur Cottin.
Mr. Counley *of* Barbadoes.
Mr. Cragg.
Mr. Christian.

D

Monsieur Debargues.
Mr. Delamain *of* Dublin.
Monsieur Le Duc.
Mr. Dousoon.

E

Monsieur D'Elisle.
Mr. Essex.

G

Mr. Groscourt.
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H

Mr. Walter Holt, *Sen.*
Mr. Walter Holt, *Jun.*
Mr. Rich. Holt.
Mr. Heale *of* Salisbury.

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Mr. Lally.
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Mr. Pawlet.
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Mr. Porter *of* Darby.
Mr. Pritton.

R

Monsieur Du Ruell.
Mr. Rogers.

S

Monsieur Serancour.
Monsieur L'Sac.
Mr. Sexton *of* York.
Mr. Shirley.

This Undertaking has also been encouraged by the Subscriptions of several of the Nobility and Gentry.

ERRATA.

DEdication, page 2. line 1. for *Phrases*, read *Praises*. P. 8. l. 3. f. *the*, r. *a*. P. 17. l. 3. f. *afterwards*, r. *forwards*. P. 34. l. 7. after *Page*, add *as E F do the upper end of the Room, G H the lower part*. P. 40. l. 2. f. *behind*, r. *before*. P. 47. l. 4. f. *Rigandons*, r. *Rigandons*.

Orchesography.

OR,

The ART of DANCING

BY

Characters and Demonstrative Figures.

By which any Person, who understands Dancing, *may of himself easily learn all manner of* Dances.

THE *Explanation* of the *Terms* belonging to *DANCING*, seem to be altogether needless, since they are so plain and intelligible of themselves: But lest the Reader should put wrong Constructions on those *Terms* of *Art* which the *Dancing-Masters* make use of, I shall give the following *Explanation* of them.

Dancing is compoſed of *Poſitions*, *Steps*, *Sinkings*, *Riſings*, *Springings*, *Capers*, *Fallings*, *Slidings*, *Turnings* of the Body, *Cadence* or *Time*, *Figures*, &c.

Poſitions, are the different Placings of the Feet in Dancing.

Steps, are the Motions of the Feet from one place to another.

Sinkings, are the Bendings of the Knees.

Riſings, are when we riſe from a *Sink*, or erect our ſelves.

Springing, is a *riſing* or leaping from the Ground.

Capers, are when in *riſing* or leaping from the Ground, one Leg beats againſt the other, which we call *Cutting*.

Fallings, are when the Body, being out of its proper Poiſe, falls by its own Weight.

Slidings, are when, in *moving*, the Foot ſlides on the Ground.

Turnings, are when the Body turns either one way or the other.

Cadence or *Time*, is a right underſtanding of the different Meaſures, and Obſervation of the moſt remarkable places in the *Tune*.

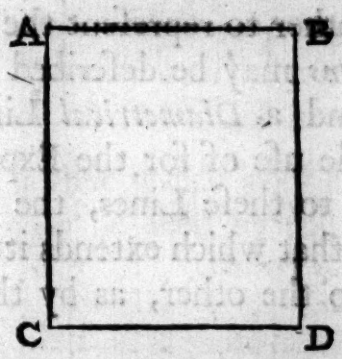
Figures, are *Tracts* made by *Art*, on which the *Dancer* is to move.

Before I proceed to demonſtrate what I have already explain'd, I ſhall deſcribe the *Room* or *Stage*, where *Dancing* is perform'd; as alſo the different *Tracts* or *Figures* to be made thereon, and the *Poſture* and *Preſence of the Body*, in which the *Performer* ought to ſtand.

Of

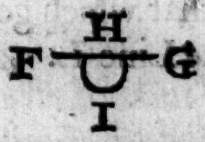
Of the Stage, Room, or School.

THE *Stage* or *Dancing-Room*, I ſhall repreſent by an *Oblong*, as in the Figure A B C D, of which the upper end is A B, the lower end C D; the right ſide B D, and the left ſide A C.

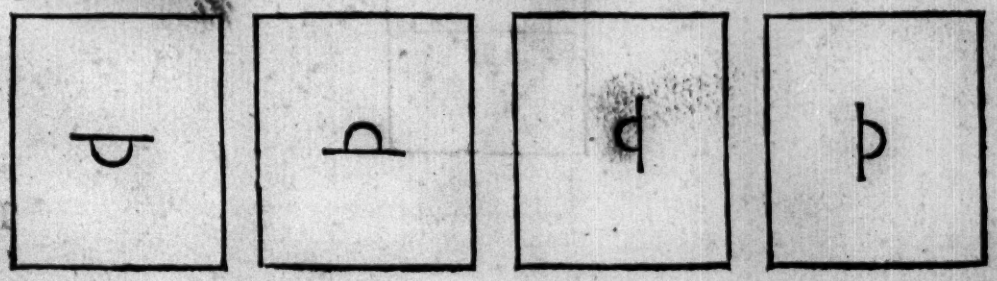


The Preſence of the Body.

THE *Poſture* or Preſence of the Body, is to have reſpect to that part of the *Room*, to which the Face or Fore-part of the Body is directed, which I deſcribe by the Figure F G H I, of which F G ſhews the two Sides of the Body, H the Face or Fore-part, and I the Back or Hinder-part.



The Face or Fore-part of the Body up. | *The Face down.* | *The Face to the right ſide.* | *The Face to the left ſide.*



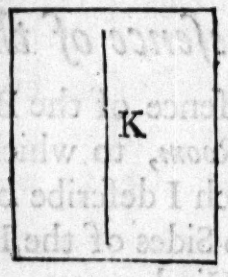
Of the Tract.

THE Line on which the Dances are deſcribed, I call the *Tract.*

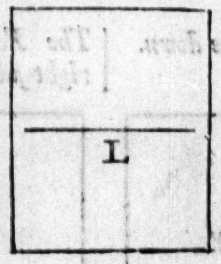
Which *Tract* ſerves for two Ends, the firſt to direct the *Steps* and *Poſitions*, and the other to repreſent the Figure of the *Dance.*

All *Steps* and *Poſitions* may be deſcribed upon two Lines, *viz.* upon a *Right* Line, and a *Diametrical* Line; but becauſe the *Tract* muſt alſo be made uſe of for the Explanation of the Figure of *Dances*, I ſhall add to theſe Lines, the *Circular* and *Oblique.*

A *Right Line*, I call that which extends it ſelf in Length, from one end of the *Room* to the other, as by the Line mark'd K.

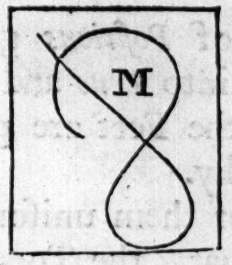


A *Diametrical Line*, is that which goes croſs the *Room* from ſide to ſide, as is ſhewn by the Line L.



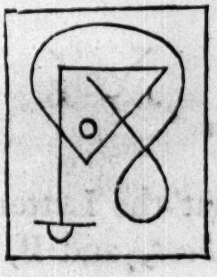
The

The *Circular Line*, is that which goes round the *Room*, as is expreſs'd by the Letter M.



The *Oblique Line*, is that which goes croſs the *Room*, from Corner to Corner, as may be ſeen by the Line N.

Every one of theſe *Lines*, or *Tracts*, may jointly or ſeparately form the *Figure* of a *Dance*, on which may be deſcribed the *Poſitions* and *Steps*, as in *Figure* O. The beginning of which *Tract*, is ſhewn by the *Character* repreſenting the *Poſture* or *Preſence of the Body*, which muſt be join'd to it, to ſhew the *Poſition* of the Body at the beginning of the *Dance*.



Of

Of the Positions.

THere are ten Sorts of *Positions* generally us'd in *Dancing*, which are divided into *True* and *False*.

The *True*, are when the Feet are plac'd uniform, and have the Toes turn'd out equally.

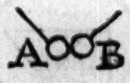
The *False*, are some of them uniform, others not, and differ from the *True*, in that, the Toes are turn'd inward, or one in, and the other out.

In all *Positions* whatsoever, the Form of the Foot is known by these Marks, *viz.* That which resembles an o, represents the Heel; the Line join'd to it, the Ankle; and the Extremity of that Line, the Point of that Foot.

A half Position.

This Figure of the *Foot*, is but a half *Position*, because it represents but one *Foot*, whereas a whole *Position* does that of two, as in the Figure A B.

Position.



'Tis to be observ'd, that the Letter A, in the foregoing Figure, represents the left *Foot*, and B, the right.

Of

Of true Positions.

THere are five true *Positions.* The first is when the two Feet are join'd together, the Heels being one against the other.

First Position.

The second is when the Feet are open, or separate, on a Line, one distant from the other the length of the Foot.

Second Position.

The third is when the Heel of one Foot is join'd to the Ankle of the other, which I shall hereafter term *inclos'd.*

Third Position.

The fourth is when the two Feet are plac'd one before the other, the distance of a Foot in length.

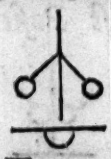
Fourth Position.

The fifth is when the two Feet are cross'd, the Heel of one directly opposite to the Toe of the other.

Fifth Position.

Of falſe Poſitions.

THere are alſo five of theſe. The firſt is when the Toes are turn'd inwards, and touch each other, the Heels being open on the Line. *Firſt Poſition.*



The ſecond is when the Toes are turn'd inwards, there being the diſtance of a Foot's Length between the Toes; the Heels as before. *Second Poſition.*

The third is when the Toe of one Foot is outwards, and the other inwards, the one parallel towards the other.

Third Poſition.

The fourth is when the Toes are turn'd inwards, ſo that the Toe of one Foot points to the Ankle of the other.

Fourth Poſition.

The fifth *falſe Poſition*, is mark'd like the fifth true one, and ſeems to be the ſame *Poſition*; but notwithſtanding, they are very different, for whereas in the true one, the Toes are turn'd outwards, in the falſe, they are turn'd inwards, croſſing each other, ſo that the Heel of one Foot is right againſt the Toe of the other, and is to be diſtinguiſh'd from the true one by a ſmall Bar between the *Poſition*.

Fifth Poſition.

Altho'

Of Steps.

ATho' *Steps* made uſe of in Dancing, are almoſt innumerable, I ſhall nevertheleſs reduce them to five, which ſerve to expreſs the different Figures the Leg makes in moving: Theſe I ſhall call, a *ſtraight plain Step*, an *open Step*, a *circular* or *round Step*, a *waving Step*, and a *beaten Step*.

A *ſtraight Step*, is when the Foot moves in a right Line; which is to be made two ways, forwards, and backwards.

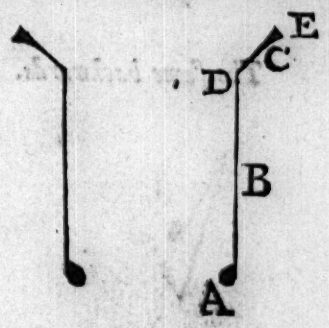
The *open Step*, is when the Leg opens; which is to be done three ways, one outwards, another inwards, both which make an Arch or half Circle, and the third ſideways, which may alſo be called a *ſtraight Step*, becauſe the Motion of it is in a direct Line.

The *round* or *circular Step*, is when the Foot, in moving, makes a *circular Figure*; of this there is two ways, one outwards, and another inwards.

The *waving Step*, is when the Foot, in moving, turns both inwards and outwards. There are three ways of doing this, forwards, backwards, and ſideways.

The *beaten Step*, is when one Leg or Foot is beaten againſt the other. Of this there are alſo three ways of performing, *viz.* forwards, backwards, and ſideways.

A *Step* is known by the Character following, *viz.* a black Spot mark'd A, repreſenting the *Poſition* of the *Foot*, the Line drawn from that Spot, mark'd B, ſhewing the *Motion*, *Figure*, and *Largneſs* of the *Step*, as from A to D, and laſtly, by a ſmall ſide Stroke join'd to the End of the Line C, repreſenting the Foot, of which D is the Heel, and E the Point of the Foot, or Toe.



C A

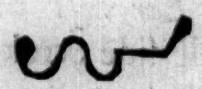
A Demonſtration of all the *Steps* which have been before explain'd.

A ſtraight Step forwards. *The ſame backwards.*

An open Step outwards. *The ſame inwards.* *The ſame ſideways.*

A Circular Step outwards. *The ſame inwards.*

A waving Step forwards. *The ſame backwards.* *The ſame ſideways.*



A beaten Step forwards. *The ſame backwards.* *The ſame ſideways.*

To

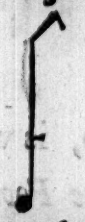
To a *Step* may be added these following Marks, *viz. Sinking, Rising, Springing* or *Bounds, Capers, Falling, Sliding, holding the Foot up, Pointing* the *Toes, placing* the *Heel, turning* a *quater Turn,* a *half Turn,* a *three quarter Turn,* and a *whole Turn.*

The Mark for a *Sink,* is a little Stroke inclining towards the little black Head.

A Sink.

The Mark for a *Rise* from a *Sink,* is when there is a little straight Stroke upon the *Step.*

A Rise.



The Mark of a *Spring* or *Rise* from the Ground, is when there are two of the aforesaid Strokes, which is sometimes call'd a *Bound.*

A Spring, or Bound.

The Mark for a *Caper,* is when there are three Strokes.

A Caper.

The Mark for a *Falling Step*, is when at the End of the little ſtraight Stroke, another ſtraight one is join'd parallel to the *Step*, and pointing to the Mark for the *Foot*.

A falling Step.

The Mark of a *Slide*, is when at the End of the little Stroke, a ſmall Bar is plac'd parallel to the *Step*.

A Slide.

The Mark for the *Foot up*, is when the *Step* is cut off.

The Foot up.

The Mark for *pointing* the *Foot*, without the Body's bearing upon it, is when there is a *Point* directly at the End of that which repreſents the *Toe*.

To point the Foot.

The

The Mark for placing the *Heel*, without the Body's bearing upon it, is when there is a *Point* directly behind that which repreſents the *Heel*.

To place the Heel.

A *quarter Turn* of the Body, is ſhewn by a quarter of a *Circle* plac'd on the *Step*.

A quarter Turn.

A *half Turn*, is repreſented by a *half Circle*.

A half Turn.

A *three quarter Turn*, is ſhewn by a *three quarter Circle*.

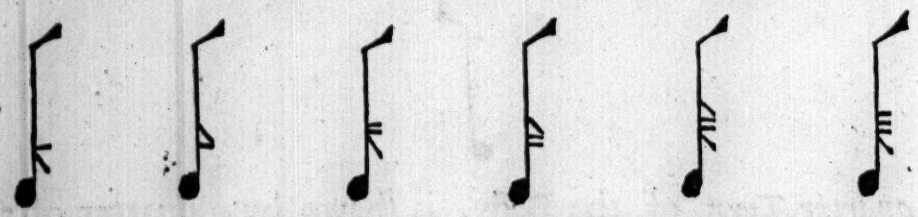
A three quarter Turn.

A *whole Turn*, is repreſented bya *whole Circle*.

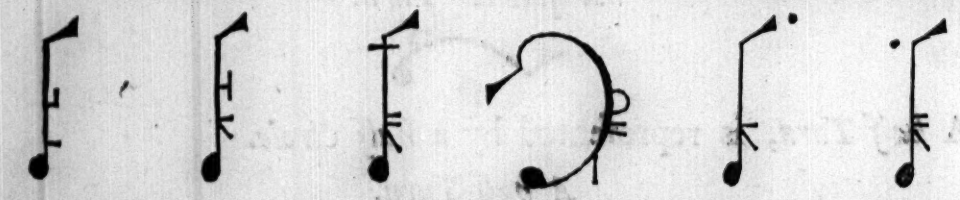
A whole Turn.

Steps may have ſeveral Marks.

Sink and Riſe. | *Riſe and Sink.* | *Sink and Bound* | *Bound and Sink* | *Sink, Bound, and Sink.* | *Sink and Caper*

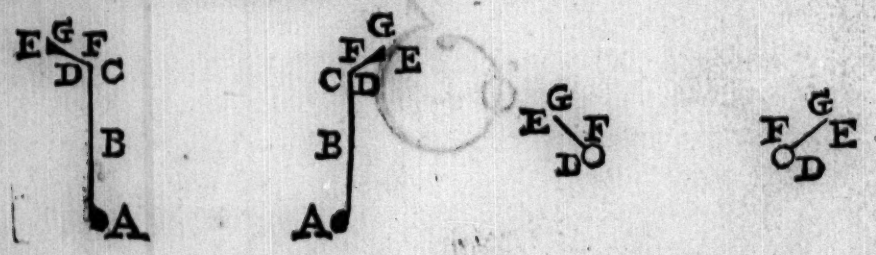


Riſe and Fall. | *Sink, Riſe, and Slide.* | *Sink and Hop.* | *Sink, Bound, and Turn.* | *Sink, Riſe, and point the Toe.* | *Sink, Bound, & place the Heel.*



How to place the Marks in their proper Order.

IT is neceſſary firſt to know, that a *Step* has three Diviſions, *viz.* a *Beginning*, *Middle*, and *End* : You muſt alſo conſider the Foot, as well in *Steps* as *Poſitions*, has two Sides, an Inſide and an Outſide. The Beginning of the *Step*, is the Beginning of the Line, joining the little black Spot, as is ſhewn by the Letter A. The Middle, is the middle of the Line, as at Letter B. And the End, is the Extremity of the Line, joining that which repreſents the Foot, as at Letter C. The Outſide of the Foot, is between the Heel and the end of the little Toe, mark'd D E; and the Inſide, is that which is between the Heel and End of the great Toe, as is mark'd F G.



There

There are three ways of *Sinking*, *viz.* before the Foot moves, in moving, and after it has moved.

When there is the Mark of a *Sink* at the beginning of a *Step*, the *Sink* muſt be made before the Foot moves.

Sink before the Foot moves.

When the *Sink* is mark'd in the middle of the *Step*, the *Sink* is not to be made 'till the Foot has made half the *Step*.

A Sink in moving.

When the *Sink* is mark'd at the end of the *Step*, the *Sink* muſt not be made 'till the *Step* is finiſh'd.

A Sink after Movement.

It is the ſame thing in the Marks of a Riſe.

Riſe before the Foot moves. | *Riſe in moving.* | *Riſe after Movement.*

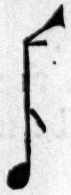
Sink

Sink and Rise before the Foot moves. | *Sink and Rise in moving.* | *Sink and Rise after moving.*



Sink before Moving, and Rise in Moving. | *Sink as before, and Rise after Moving.* | *Sink in Moving, Rise after the Movement.*





Observations upon Springings.

Springings may be perform'd two ways, *viz.* with both Feet at once, or with one Foot only.

The *Springings* which are made on both Feet, are mark'd upon the *Positions*, as hereafter will appear; whereas the *Springings* that are made in moving, are mark'd upon the *Steps*, as has been already shewn, and will again appear by the Sequel.

Of Springing Steps.

A *Springing Step*, is perform'd two ways, either by *springing* and *falling* on the same Foot which moves forward, which I shall, for the future, call a *Bound*; or *springing* and *falling* on the Foot that does not move forward, which I shall call a *Hop*.

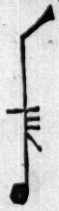
When there is a Mark of a *Spring* upon the *Step*, and no Mark for the holding up of the Foot after it, it shews, that the *Spring* is to be made with the *Foot* that moves, which is call'd a *Bound*.

A Bound.

A Bound.

But when there is a Mark for a *Spring*, and afterwards a Mark for the *Foot* up, it ſignifies, that the *Spring* muſt be made on the *Foot* that does not move afterwards, which is call'd a *Hop*.

A Hop.

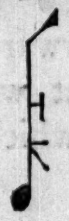


The mark for *falling*, has no proper Place aſſign'd it, and I ſhall only obſerve, that in *riſing*, when it is in Order to *fall*, it is neceſſary the Mark for a *Riſe*, ſhould be near the beginning of the *Step*.

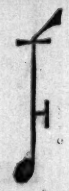
Riſe and Fall.

The mark for a *Slide*, has likewiſe no proper Place, when it is ſingle on a *Step*; but when it is accompanied with other Marks, as *ſinking*, *riſing*, &c. then it muſt be plac'd laſt.

Sink, Riſe, and Slide.



If after the Mark of a *Slide*, there be alſo the Mark for the Foot up, you muſt *Slide* no farther than that Mark ſhewing the Foot up. *Slide, and afterwards hold the Foot up.*



The Mark for the *Foot up*, may be plac'd either in the Middle, or the End; when it is in the Middle, it ſhews, that the *Foot* is only up, in Order to be ſet down afterwards.

Foot up, and then put down.

But when it is at the End, it ſignifies, that the Foot muſt remain up. *Foot up.*

To *point the Toe*, and afterwards the *Heel*, there muſt be a Point on the outſide of that which repreſents the *Toe*, and another on the inſide of that which repreſents the *Heel.*

To point the Toe, and after to place the Heel.

To *place the Heel*, and afterwards *point the Toe*, there muſt be a point on the outſide of that which repreſents the *Heel*, and another on the inſide of that which repreſents the *Toe.*

It

To place the Heel, and afterwards point the Toe.

It is to be obſerved, that in the two foregoing Examples, the Point which is on the Outſide of that which repreſents either the *Toe* or *Heel*, is the Point from whence you muſt always begin.

When there is a Point at the end of that which repreſents the *Toe*, and another behind that which ſhews the *Heel*, it ſhews, that the *Foot* muſt be ſet down *flat*.

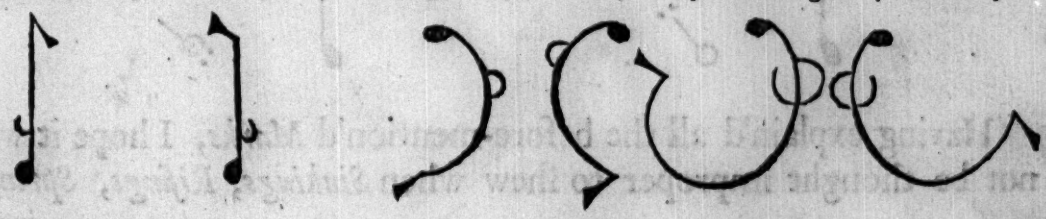
A flat Foot.

Marks for *Turning*, have no proper Places aſſign'd them, no more than the *falling* or *ſliding* Mark; but you muſt then obſerve to which ſide to turn, whether to the right or left.

You muſt obſerve, that the beginning of the *turning* Mark, is to be taken from that Part which is neareſt to the black Spot.

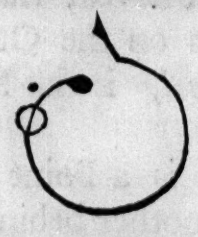
After having thus ſhewn the beginning of each *turning Mark*, you muſt obſerve exactly which way to turn, whether to the *right* or *left*, as appears by the following Examples:

A quarter Turn to the Right.	*A quarter Turn to the Left.*	*A half Turn to the Right.*	*A half Turn to the Left.*	*Three qua. Turn to the Right.*	*Three qu. Turn to the Left.*



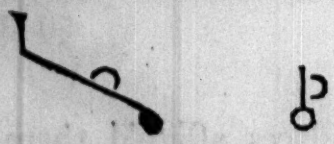
The beginning of a *whole Turn*, or *turn quite round*, is more difficult to find out, becauſe the *Circle*, which is the Mark of it, has neither beginning nor End: But it is nevertheleſs to be known by a *Point* plac'd on the ſide of the *Step*; from which *Point* the beginning being known, you make Uſe of the ſame Rules as above.

A whole Turn to the Right. *A whole Turn to the Left.*



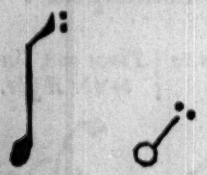
When a *Turn* is to be made but half a quarter round, it muſt be mark'd a quarter of a *Circle* on the ſide of the *Step*, without joining it to the *Step*.

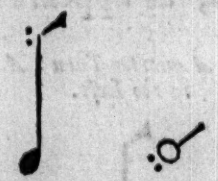
A half quarter Turn to the Left. *A half quarter Turn to the Right.*



I have already ſhewn, that all *Steps* and half *Poſitions*, which have but one Point at either of their Extremities, ſignify either the pointing of the *Toe*, or placing the *Heel*, without the Body's bearing on it; but when there happens to be two Points, it then ſhews, that the Body muſt bear upon it.

To bear the Body on the Toe. *To bear the Body on the Heel.*





Having explain'd all the before-mention'd *Marks*, I hope it will not be thought improper to ſhew when *Sinkings*, *Riſings*, *Springings*,

ings, and *Slidings*, are to be made upon the *Toe*, *Heel*, or *flat Foot*, as the following Examples will demonſtrate.

When there is a Point at the end of the *ſinking* Mark, it ſhews, that the *Toe* muſt be bent downwards.

Sink, the Toe towards the Ground.

When there is a Point behind the *ſinking* Mark, it denotes, that the *Heel* muſt be bent downwards.

Sink, the Heel towards the Ground.

When there is a Point at the end of the *ſinking* Mark, and another behind, it ſhews the *Sink* muſt be with a *flat Foot.*

Sink, the Foot flat.

When there is a Point at the end of a *riſing* Mark, it ſhews the *Riſe* muſt be made on the *Toe.*

Riſe on the Toe.

When

When there is a Point behind the *rising* Mark, it shews, that the *Rise* must be made on the *Heel.*

Rise on the Heel.

When there is a Point at the end of a *rising* Mark, and another behind, it shews, that the *Rise* must be on a *flat Foot.*

Rise on a flat Foot.

When there is a Point at the end of a *springing* Mark, it shews, that the *Spring*, *Hop*, or *Bound*, must be made on the *Toe.*

Spring on the Toe.

When there is a Point behind the *springing* Mark, it shews, that the *Spring*, *Hop*, or *Bound*, must be made on the *Heel.*

Spring on the Heel.

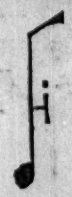
When there is a Point at the end of the *springing* Mark, and another behind, it signifies, that the *Spring*, *Hop*, or *Bound*, must be made on a *flat Foot.*

Spring

Spring on a flat Foot.

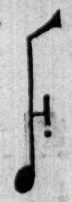
When there is a Point at the end of the *ſliding* Mark, towards the Mark repreſenting the Foot, it ſhews, that the *Slide* muſt be made on the Toe.

Slide on the Toe.



When there is a Point at the other end of the *ſliding* Mark, it ſhews, that the *Slide* is to be made on the Heel.

Slide on the Heel.



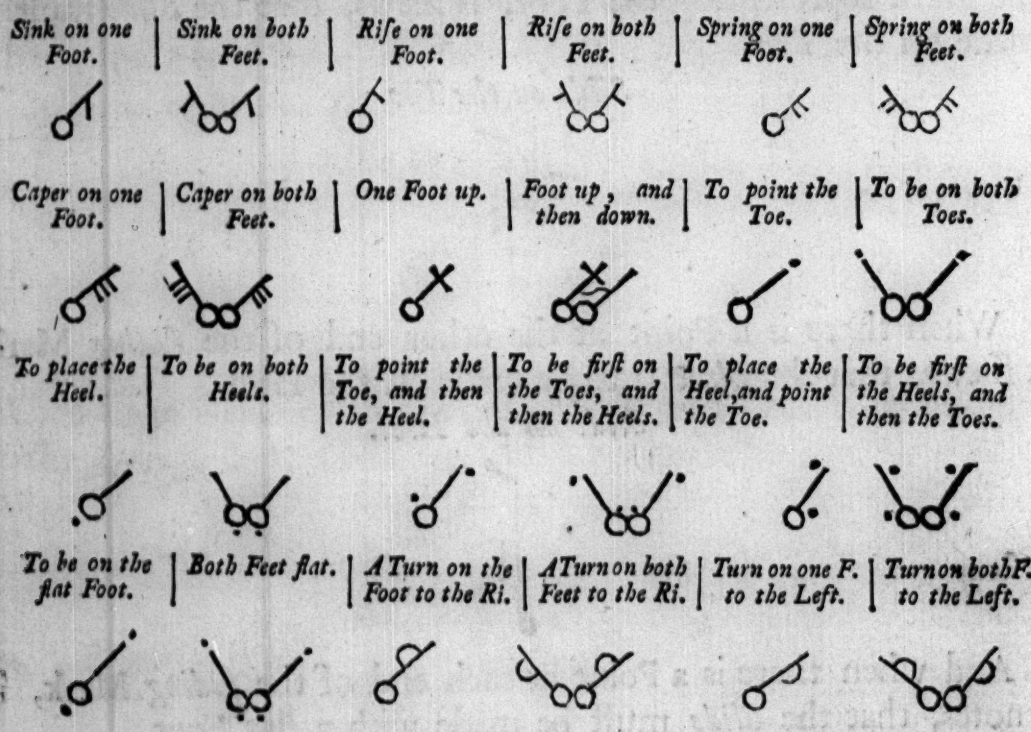
And when there is a Point at each end of the *ſliding* Mark, it denotes, that the *Slide* muſt be made with a flat Foot.

Slide with a flat Foot.

Of marking the Poſitions.

ALL the *Marks* which have been hitherto demonſtrated, may be plac'd as well upon the *half Poſitions* or *Poſitions*, as upon the *Steps*, the *ſliding* Marks only excepted. If

If there were, for Example, a *ſinking Mark* upon a *half Poſition*, it would ſhew, that the Knee of that Leg only was to be bent; but if *ſinking Marks* ſhould be on the *whole Poſition*, then both Knees are to be *bent* at the ſame time. The ſame is to be obſerv'd for *Riſing*, *Springing*, &c. The *Marks* on the *Poſitions*, have no appointed Place, as they have on *Steps*, excepting *Points*, which are to be plac'd in the ſame manner as on *Steps*.



Of Poſitions *and* half Poſitions *having ſeveral Marks at once.*

Poſitions and *half Poſitions* may have ſeveral *Marks* together, as *Steps* have; and it muſt be obſerv'd of the *Marks* for *Sinking*, *Riſing*, *Springing*, and *Capers*, that the *Mark* plac'd neareſt to the o, is what muſt be firſt made; but when there is the *Mark* for the Foot up, that muſt certainly be the laſt perform'd.

Sink,

Sink, and rise on one Foot.	*Sink, and rise on both Feet.*	*Rise, and sink on one Foot.*	*Rise, and sink on both Feet.*
Sink, and spring on one Foot.	*Sink, and spring on both Feet.*	*Spring, and sink on one Foot.*	*Spring, and sink on both Feet.*
Sink, spring, and sink on one Foot.	*Sink, spring, and sink on both Feet.*	*Sink, and caper on one Foot.*	*Sink, and caper on both Feet.*
Sink, and spring a half Turn to the Left on one Foot.	*The same on both Feet.*	*Sink, caper a three quarter Turn to the Right on one Foot.*	*Sink, caper on both Feet a whole Turn to the Right.*
Turn on the Toes a half Turn to the Left.	*The same on the Heels.*	*Sink, rise, and turn a half Turn on the Toes to the Right.*	*The same on the Heels.*

All the Marks of *sinking* and *rising*, which have been already demonstrated upon the *Step*, have Relation to the *Bendings* and *Risings* of both the Knees: But when it shall happen, that in moving in a Dance, one *Knee* only ought to *bend* or *rise*, the following Rules must be observed.

It will be necessary upon this Occasion, to understand when one Leg moves, what the other ought to do; to demonstrate which, I shall make use of a *half Position* and a *Step*, which must be ty'd together by a small Line, of which, one end is join'd to that which represents the *Heel* of the *half Position*, and the other to the Head of the *Step*. This Union denotes, that the *half Position* and the *Step*, are both to act at the same time.

To bend the left Knee, while the right moves extended.

To bend, and rise the left Knee, while the right moves extended.

To bend the left Knee, moving the right half way extended, and afterwards to bend in moving.

To bend the left Knee, the right moving extended, and sink in the middle of the Step, and rise on the Toes.

To bend the right Knee in moving, and rise towards the end, the left continuing extended.

Two *Steps* ty'd together at the Heads, shew they are both to move at once, which can only be perform'd by *springing*, which I shall hereafter call a *starting Step*.

These kind of *starting Steps*, may be practis'd two ways, *viz.* with both *Knees* stiff, or falling with the Knees bent.

The first of these needs no other Mark for Direction, but the *sliding Mark*; but the other must have the *sliding* and *falling* Marks together.

To spring with both Feet open at once.

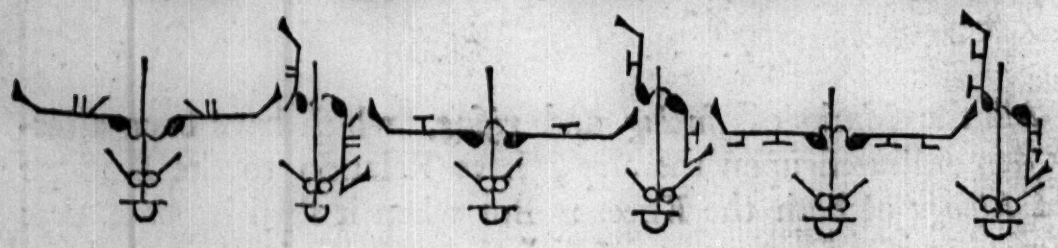
With one Foot forwards, and the other backwards, both at once.

A starting Step, with both Feet open, the Knees stiff.

A starting Step, one Foot forwards, the other backwards, the Knees stiff.

A starting Step, with both Feet open, and falling with both Knees bent.

The same, one Foot backwards, the other forwards.



Of waving Positions, and half Positions.

A *Waving Position*, or half *Position*, is when the Foot *waves* or *turns* inwards or outwards, whether upon the *Toe*, the *Heel*, or with the *Foot* up, which is explain'd by a kind of *Half-Moon* proceeding from that place which represents either the *Heel* or *Toe*, and which demonstrates the Motion the *Heel* or

Toe

Toe ought to make in *Waving*. If it be to wave upon the *Toe*, the *Crescent* or *Half-Moon* ought to be plac'd where the *Heel* is represented, tending towards the *Toes* on that side you are to wave; on the contrary, if the *waving Step* is to be done on the *Heel*, or with the Foot up, the *Crescent* must be in the place which represents the *Toes* tending towards the *Heel*.

Waving on the Toe, the Heel opening outwards.	*The same on both Toes.*	*Waving on the Heel, the Toe closing inwards.*	*The same on both Heels.*	*Waving with the Foot up, the Toe closing inwards.*

Of Positions and half Positions, which are wav'd and unwav'd.

P*ositions* and *half Positions*, *wav'd* and *unwav'd*, are when the *Heel* or *Toe* returns to the place from whence either of them mov'd, which is explain'd by the *Crescent* being doubled, returning to the place from whence it came.

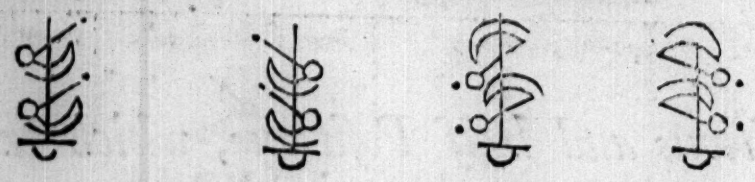
Waving and unwaving, the Heel opening outwards, and then closing inwards.	*The same with both Feet.*	*Waving and unwaving, the Toe closing inwards, and afterwards opening outwards.*	*The same with both Feet.*	*Waving and unwaving with the Foot up, the Toe closing inwards, and then opening outwards.*

Examples of waving Positions, where the *Toes* or *Heels* wave both one way, and are distinguish'd by the *Crescents* being both on the same side.

Waving on both Toes, the Heels moving to the Right. | *The ſame to the Left.* | *Waving on both Heels, the Toes moving to the Left.* | *The ſame to the Right.*

Examples of waving and unwaving Poſitions, where the Feet turn and return both on the ſame ſide.

To turn on the Toes, the two Heels moving to the Right, and returning to the Left. | *The ſame to the Left, and to the Right.* | *To turn on the two Heels, the Toes moving to the Left, and then returning to the Right.* | *The ſame to the Right, and to the Left.*



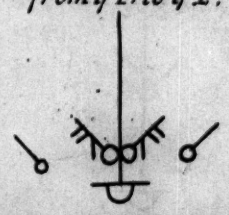
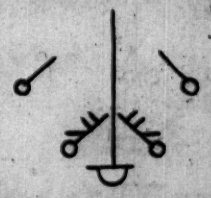
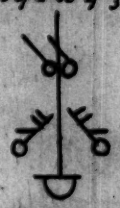
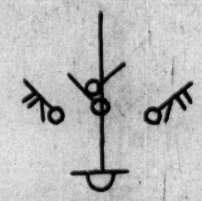
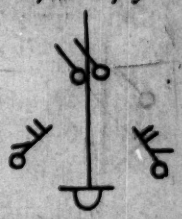
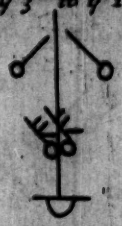
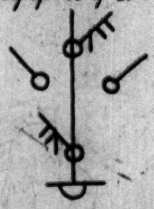
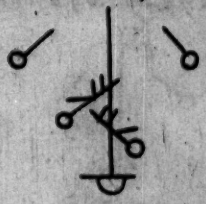
Of the Change of Poſitions.

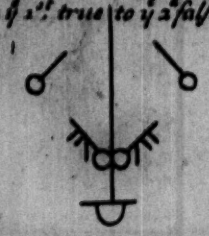
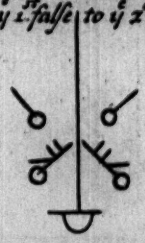
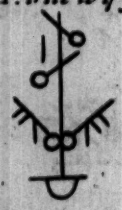
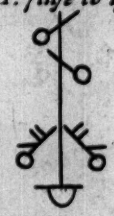
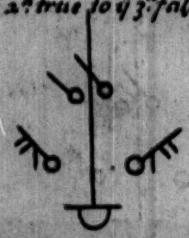
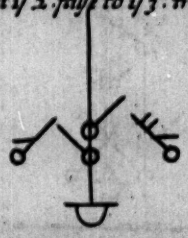
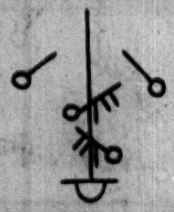
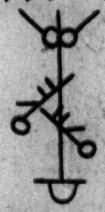
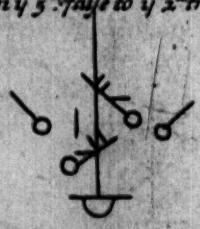
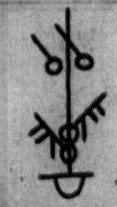
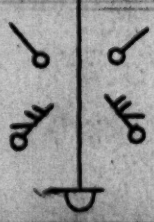
THE *Change* of *Poſitions*, is *changing* or *ſhifting* from one *Poſition* to another, whether true or falſe; to wit, from the firſt to the ſecond, from the ſecond to the third, and ſo on.

The Change of Poſitions is made two ways, either by *ſpringing*, or *waving*.

Thoſe which are perform'd by *ſpringing*, are done when you *ſpring* from one Poſition, and fall in another; and thoſe which are perform'd by waving, muſt be done on the Ground, by waving the two Feet, or each Foot ſeparately, either on the Toes or Heels.

The ſhifting of *Poſitions* by *ſpringing*, may be known by what follows, *viz.* by two *Poſitions*, one of which has *ſpringing* on it, and the other none.

a TABLE of ye shifling of ye True Positions.		a TABLE of ye Changing of ye False Positions	
from ye 1st to ye 2d. 	from ye 1st to ye 3d. 	from ye 1st to ye 2d. 	from ye 1st to ye 3d. 
from ye 1st to ye 4th. 	from ye 1st to ye 5th. 	from ye 1st to ye 4th. 	from ye 1st to ye 5th. 
from ye 2d. to ye 3d. 	from ye 3d. to ye 5th. 	from ye 2d. to ye 3d. 	from ye 3d to ye 1st. 
from ye 4th. to ye 2d. 	from ye 5th. to ye 1st. 	from ye 4th to ye 2d. 	from ye 5th to ye 4th. 
from ye 4th. to ye 4th. 	from ye 3d to ye 3d. 	from ye 3d to ye 3d. 	from ye 4th to ye 4th. 

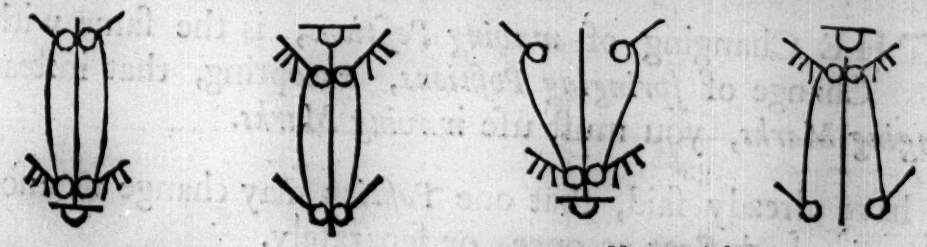
a TABLE of ij Changing true positions into false positions.		a TABLE of shifling from false positions to true ones.	
from ij 1st true to ij 2d false. 	from ij 1st true to ij 3d false. 	from ij 1st false to ij 2d true 	from ij 1st false to ij 3d true 
from ij 1st true to ij 4th false. 	from ij 1st true to ij 5th false. 	from ij 1st false to ij 4th true. 	from ij 1st false to ij 5th true. 
from ij 2d true to ij 3d false. 	from ij 3d true to ij 1st false. 	from ij 2d false to ij 3d true. 	from ij 3d false to ij 4th true. 
from ij 4th true to ij 5th false. 	from ij 5th true to ij 2d false. 	from ij 4th false to ij 1st true. 	from ij 5th false to ij 2d true. 
from ij 1st true to ij 1st false. 	from ij 3d true to ij 3d false.  &c	from ij 2d false to ij 2d true 	from ij 3d false to ij 3d true. 

The *Position* which has *springing* Marks on it, shews from whence the *Spring* is to be made, and that which has no *springing* Marks on it, only denotes in what *Position* to fall, as may be seen by the foregoing Tables.

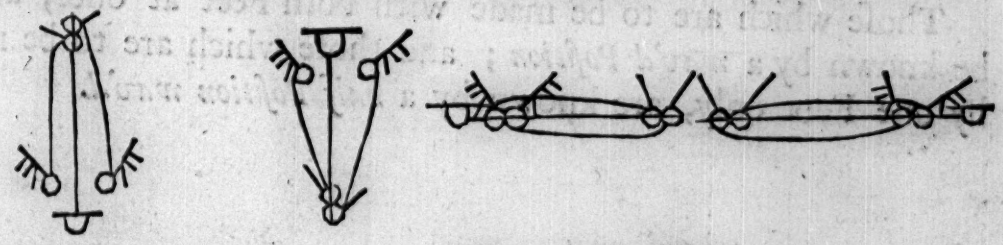
Of Positions that shift or change from one place to another.

Positions may also change in *springing* from one place to another, as in *springing* forwards, backwards, or sideways. This is explain'd by two Lines of Communication, that go from the *Position* on which the *springing Marks* are plac'd, to that where there are none: Which Lines denote the Extension of the *Spring*, and of which side it must fall.

To spring forwards, both Feet join'd. | *The same backwards.* | *To spring forwards, separating the Feet.* | *The same backwards.*



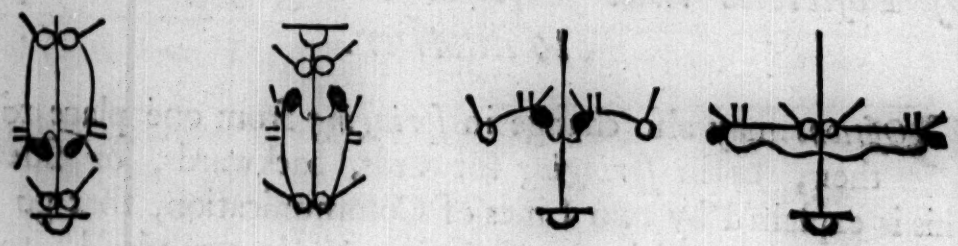
To spring forwards, and fall inclosed. | *The same backwards.* | *To spring sideways to the Right, join'd.* | *The same to the Left.*



To spring sideways to to Right, cross'd. | *The same to the Left.* | *To spring sideways cross'd to the Right, the foremost Foot falling behind.* | *The same to the Left.*

Positions may also change in *springing*, by two *Steps* being ty'd together at the Heads; which shews, that they must move both at the same time.

A Spring forwards, with both Feet join'd. | *The same backwards.* | *To spring from the first Position to the second.* | *To spring from the second to the first.*



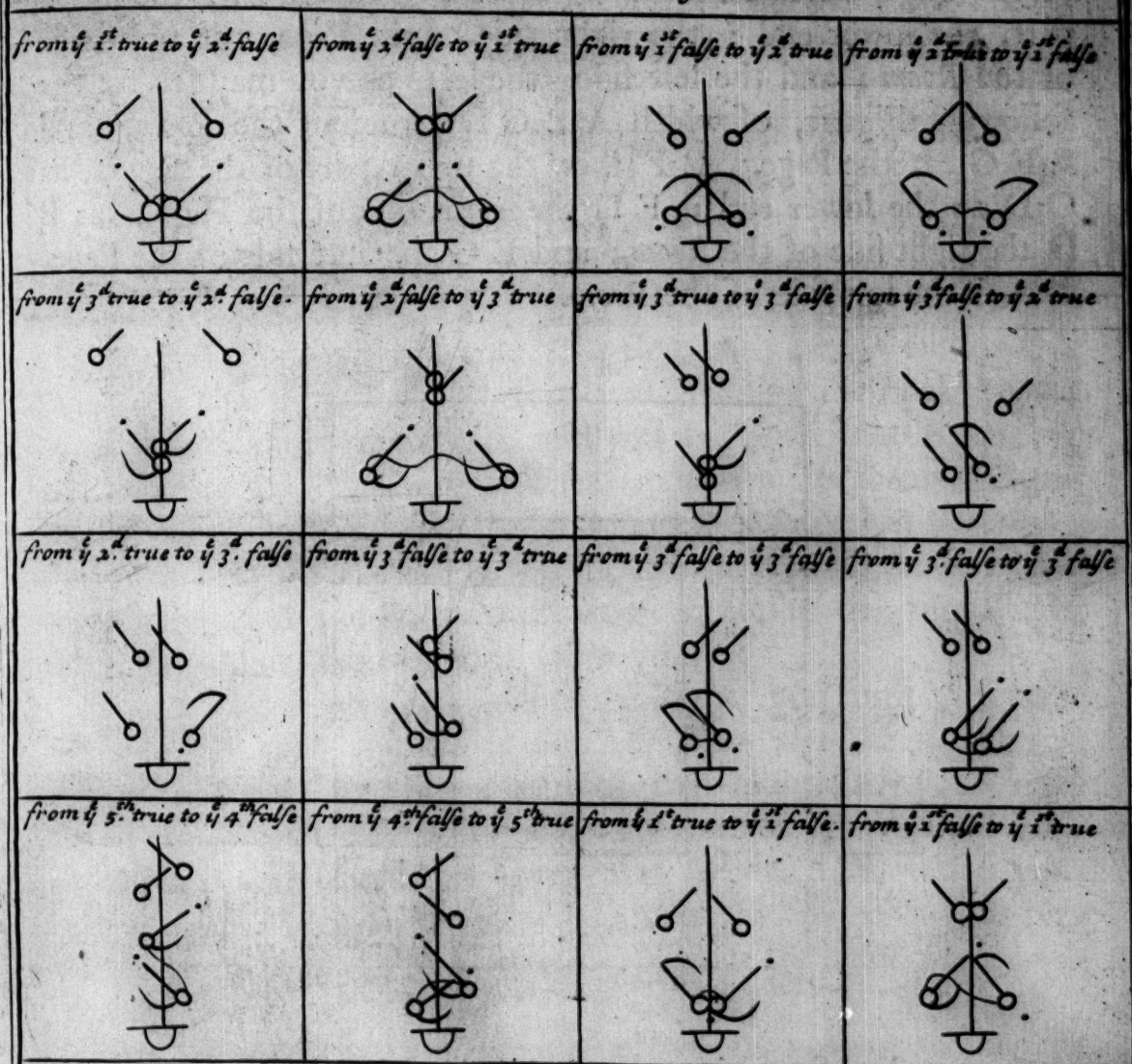
Of the Changing of waving Positions.

THE Changing of *waving Positions*, is the same with the Change of *springing Positions*, excepting, that instead of *springing Marks*, you must use *waving Marks*.

I have already said, that one *Position* may change to another, by *waving* both Feet at once, or separately.

Those which are to be made with both Feet at once, are to be known by a *wav'd Position*; and those which are to be made by one Foot only, are known by a *half Position wav'd*.

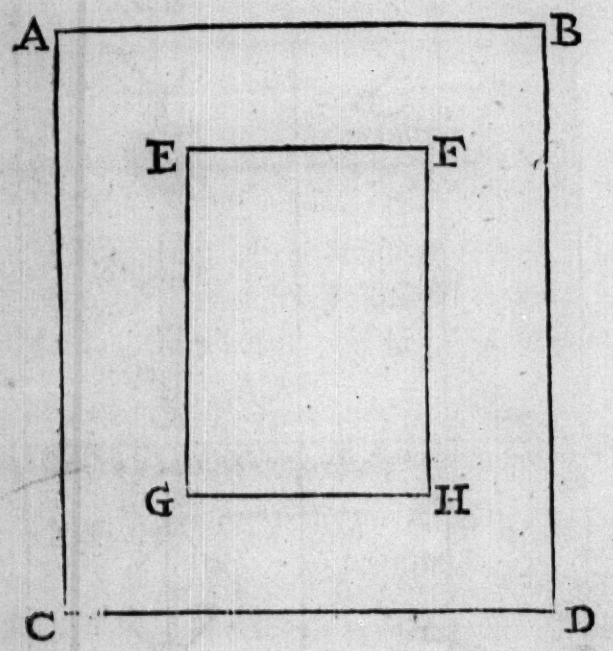
The Changing of Waving Positions.



How to hold the Book or Paper, to decipher written Dances.

YOU muſt underſtand, that each Page, on which the *Dance* is deſcribed, repreſents the *Dancing-Room*; and the four Sides

Sides of the Page, the four Sides of the *Room*, viz. the upper part of the Page, repreſents the upper end of the *Room*; the lower part, the lower end; the right ſide of the Page, the right ſide of the *Room*; and the left ſide, the left, as you may ſee by the following Figure, of which A B C D repreſent the *Room*, and E F G H, the Page. E F ſhew the upper part of the Page, as C D do the lower end; F H the right ſide of the Page, as B D the right ſide of the *Room*; and E G the left ſide of the Page, as A C the left ſide of the *Room*.



You muſt obſerve always to hold the upper end of the Book againſt the upper end of the *Room*; and whether the *Dance* have any *Turning* in it or not, you muſt carefully avoid removing the Book from the Scituation above demonſtrated.

When any *Steps* are made without *turning*, or in *turning* quite round, then both ſides of the Book muſt be held with both Hands; but in *turning* a quarter round, half round, or three quarters round, it will be neceſſary to take more Care, becauſe it

it will be difficult to *turn*, unleſs the Book turns alſo; yet this muſt be abſolutely avoided; for if the Book moves out of its Scituation, it will be impoſſible to comprehend the *Steps* therein deſcrib'd; wherefore, for the better Obſervation of this, I ſhall give you the following Rules.

After having conſider'd the *Turning*, and on what ſide to turn, as for Example, in a quarter *Turn* to the Right, you muſt put your left Hand to the farther part of the Book, and your Right to the neareſt. Your Hands being thus prepared, in turning your quarter *Turn*, bring your left Hand in to you, whilſt your right removes from you; ſo that both Hands will by this means be equally advanc'd before you, holding the Book by the ſame places before-mention'd, and you will find, that in turning a quarter round, the Book will ſtill remain in its former Scituation. You muſt make uſe of the ſame Rule in a *half Turn*.

I ſhall only add, that the Hand, which is plac'd on the moſt oppoſite part of the Book, muſt come quite in to your Breaſt, while the other removes quite from you.

To turn *three quarters round* to the Right, you muſt croſs your Hands more than you did in the *half Turn*; ſo that your left Hand muſt hold the upper part of that ſide which your right Hand would naturally have held, had you not turn'd; and your right Hand muſt hold the lower part of that ſide, which your left would otherwiſe have held. Your Hands being thus prepar'd, you will turn *three quarters round* in the ſame manner as you did *half round*.

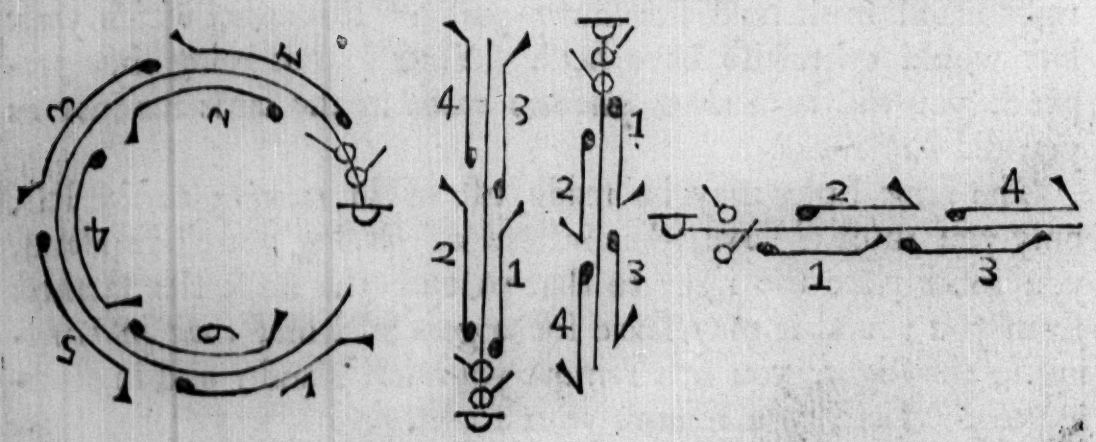
The ſame Rules may be made uſe of in *turning* to the left, only you muſt obſerve, that inſtead of placing your left Hand, you muſt place the right to that part of the Book the fartheſt from you; and it may ſerve for a general Rule, that in turning to the Right, you firſt remove your left Hand; and in turning to the Left, you remove your Right.

Rules to be obſerv'd in Dancing by written Characters.

YOU muſt firſt find out the beginning of the *Tract*, by which means you will know towards what part of the *Dancing-Room* the Body is to be plac'd, before the *Dance* begins, as has been ſhewn before, in ſpeaking of the *Poſture*, and *Preſence of the Body*. Then obſerve whether there be any *Poſition*, as you will find in the following Examples, and there you are to place your ſelf. Then ſee what *Step* is neareſt to the ſaid *Poſition*, and you will find it to be that which is mark'd *Number* 1. Which having perform'd, obſerve which is neareſt to that, and you will find it is that mark'd *Number* 2. After this, you muſt move to *Number* 3, then to *Number* 4, *&c.* and ſo continue moving, obſerving exactly to perform that *Step* which is neareſt to the place where you are, and to follow always the ſame *Rule* as well in moving forwards, backwards, and ſideways, as in moving round.

Examples.

To move round. *To move forwards.* *To move backwards.* *To move ſideways.*



How

How to know what Steps *and* half Positions *are with the right Foot, and what with the left.*

THE *Tract* or *Line*, on which *Dances* are describ'd, whether forward or backward, must be consider'd in respect to its right side mark'd R, and the left side mark'd L, as may be seen by the following *Example*.

The *Steps* and *half Positions*, which are on the right side, are made with the right Foot; and those which are on the left side, with the left Foot, as the following *Movements* will demonstrate, where I shall give to each *Step* and *half Position*, the same Letters r and l, the better to explain them.

Besides the Letters, r and l, the *Steps* and *half Positions* of the right or left Foot, will be easily known, by observing which way the *Toes* are turn'd.

The *Toe* turning outwards on the right side, is the right Foot, and the *Toe* turning outwards on the left side, is the left.

The different *Tracts* or *Figures* made in *Dancing*, whether forwards, backwards, sideways, or round, will be explain'd by what follows.

The *Tract* mark'd A, is moving forwards, the Face towards the upper end of the *Room*.

The *Tract* B retires or goes back, the Face towards the lower end of the *Room*.

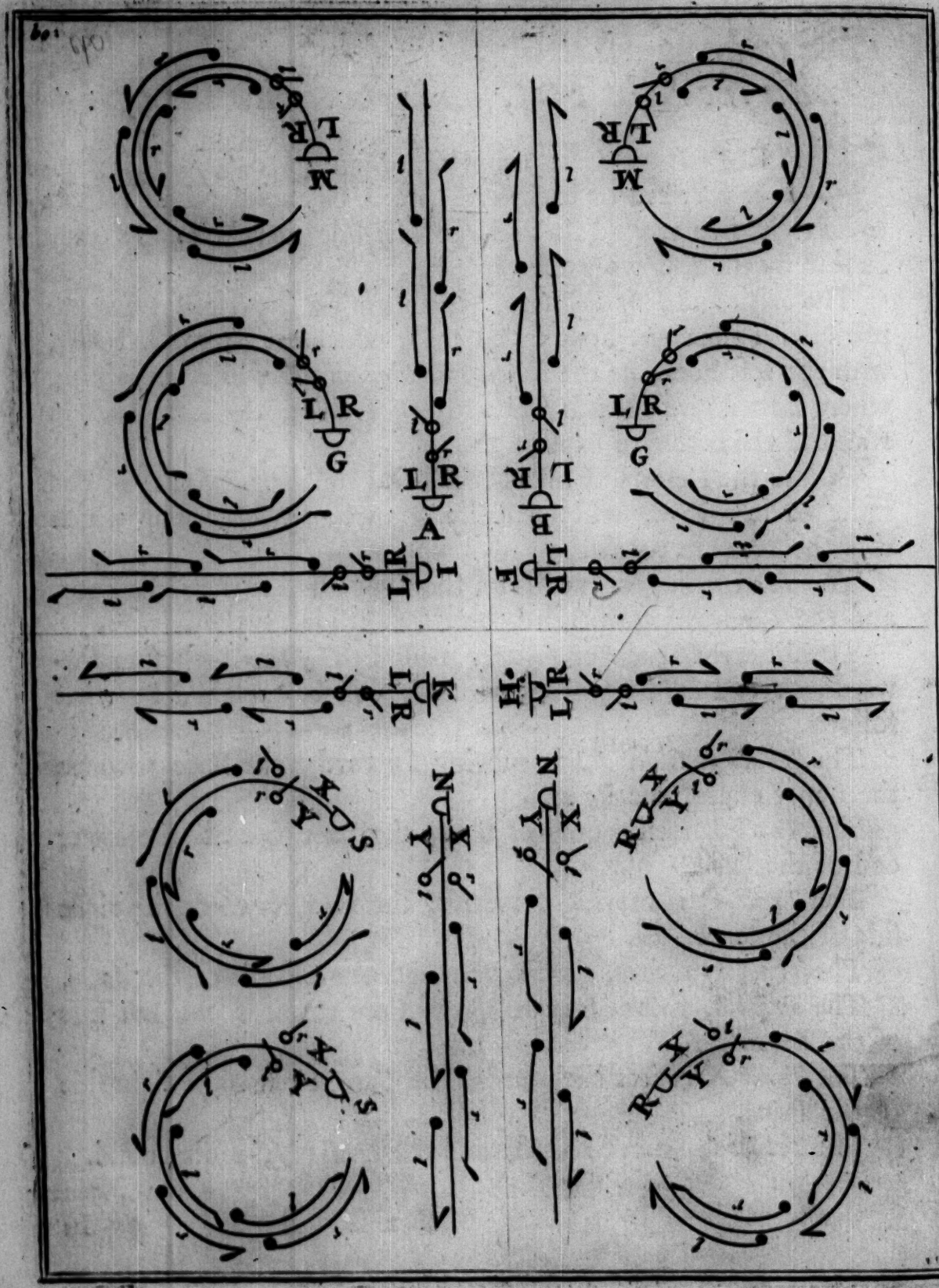
The *Tract* F is moving forwards, the Face towards the right side of the *Room*.

The *Tract* H retires, the Face towards the left side of the *Room*.

The *Tract* I, moves forwards, the Face towards the left side of the *Room*.

The *Tract* K retires backwards, the Face towards the right side of the *Room*.

The *Tracts* G, move round, and the *Tracts* M, retire round.


M
L
R
G
A
I
F
B
H
K
N
X
Y
R
S

In moving ſideways, the *Tract* or *Line* muſt alſo be conſidered as to its two ſides, *viz.* the upper ſide mark'd X, and the under ſide mark'd Y. *Steps* and *half Poſitions*, which are on the upper ſide of the Line, are to be made with the foremoſt Foot, and thoſe which are on the under ſide, with the hinder Foot.

The *Tracts* mark'd N, are moving ſideways to the right, towards the lower end of the *Room*.

The *Tracts* R, move round ſideways to the right.

And the *Tracts* S, move round ſideways to the left.

The manner of Steps croſſing one another.

A *Step* which begins with the hind Foot, in order to move ſideways, to end on a Line with the other Foot, ought to begin from the part under the Line, and riſe obliquely ſideways towards that above, as you may ſee by the following *Step*.

To move the right Foot ſideways.

To move the left Foot ſideways.

A *Step*, which is to croſs behind the foregoing *Step*, muſt begin above the Line, and deſcend obliquely below it; and which you will eaſily underſtand by the following Example: The firſt *Step* you may know by *Number* 1, and the other, which croſſes, by *Number* 2.

To move the right Foot ſideways, and croſs the left behind.

To move the left Foot ſideways, and croſs the right behind.

A *Step*, which begins with the foremoſt Foot, in order to move ſideways, to end on a Line with the other Foot, ought to begin from the part above the Line, and deſcend obliquely ſideways towards that below, as the following *Step*, mark'd *Number* 1, will ſhew.

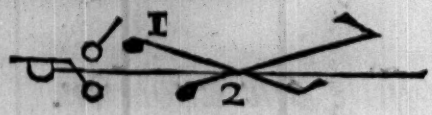
To

To move the right Foot sideways.

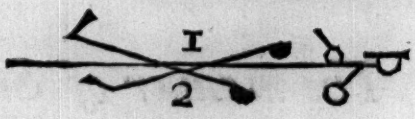
To move the left Foot sideways.

A *Step*, which is to crofs behind the foregoing *Step*, muft begin from below the Line, and rife obliquely above it, which you may obferve by the *Step Number* 1.

To move the right Foot sideways, and crofs the left before.

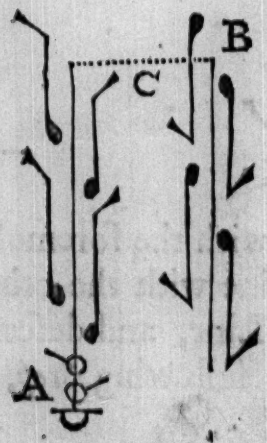


To move the left Foot sideways, and crofs the right before.



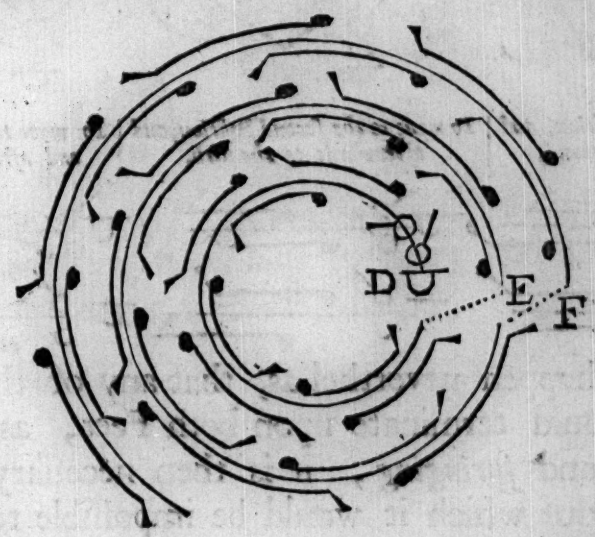
To return upon a Tract you have juft before mov'd on.

FOR *Example*, if you have mov'd from the lower end of the *Room*, to the upper end, and have a mind to return upon the fame *Tract*, as the *Tract* mark'd A, you muft remove, and place the *Line* or *Tract*, on which you would return, on one fide or the other, as you fhall find moft convenient, as is mark'd by the Letter B, and which in effect is the fame with the foregoing; which two *Tracts* muft be join'd together by a pointed *Line* mark'd C, which only ferves to conduct the Sight from one *Line* to the other.



The

The ſame thing muſt be obſerv'd in moving ſeveral times round on the ſame *Circle*, as upon the *Circle* mark'd D ; about which may be deſcrib'd as many *Circles* as ſhall be neceſſary. As for *Example*, the *Circles* E and F, which muſt be ſuppoſed to be on the ſame *Circle* with the *Circle* D.



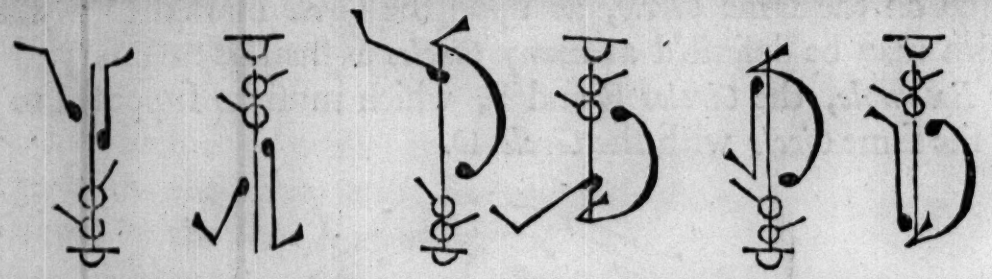
To know to and from what Poſitions, Steps move.

I Might have mark'd the *Poſitions*, in which each *Step* ought to terminate ; but ſince this muſt have created a great deal of Trouble, I ſhall only confine my ſelf to mark them on join'd and inclos'd *Steps*, and for the reſt, whether forwards, backwards, ſideways, or croſs'd, the *Poſitions* may be eaſily known, without marking them, in obſerving that which follows.

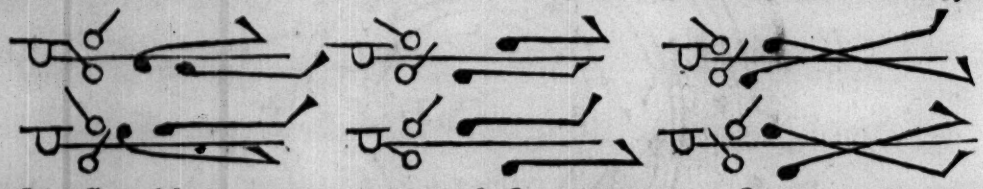
Steps which move forwards or backwards, ſhall be taken to be in the fourth *Poſition*.

Steps which move ſtreight, opening ſideways, ſhall be taken to be in ſecond the *Poſition*, and *Steps* croſſing, whether forwards or backwards, ſhall be taken to be in the fifth *Poſition*.

To move to the fourth Position, and afterwards to the second. | *To move to the fifth Position, and afterwards to the second.* | *To move to the fifth Position, and afterwards to the fourth.*



To move to the fifth Position, and afterwards to the second. | *To move to the second Position, and afterwards to the fifth.* | *To move to the second Position, and afterwards to the fifth.*

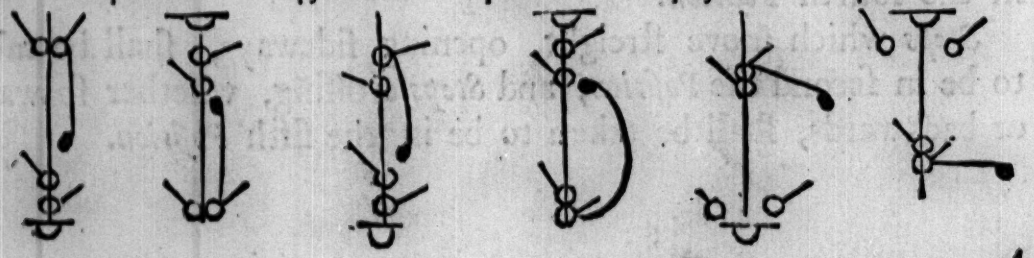


If it ſhould happen nevertheleſs, that any of the above-mention'd *Steps* ſhould terminate upon both Feet, as it often happens in *riſing* and *ſpringing*, it is then neceſſary to mark the *Poſition*; without which it would be impoſſible to know, that the *riſing* and *ſpringing* ſhould be on both Feet; wherefore, in demonſtrating the *Poſitions* of *join'd* and *inclos'd Steps*, I will add to them thoſe before-mention'd, on which I will alſo mark the *Poſitions*, to make Uſe of on Occaſion.

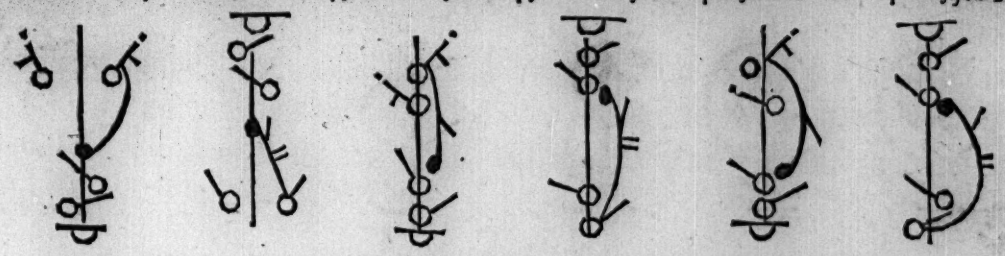
How Steps terminate in Poſitions.

WHEN a *Step* terminates in a *Poſition*, there ought to be no Foot at the end of it, becauſe the half *Poſition*, to which it is join'd, ſerves for that.

A Step to the firſt Poſition forwards. | *The ſame backwards.* | *A Step to the third Poſition forwards.* | *The ſame backwards.* | *A Step to the third Poſition before.* | *The ſame behind.*



A rising Step on both Feet in the second Position. | *A Spring on both Feet in the second Position.* | *A Rise on both Feet in the fourth Position.* | *A Spring on both Feet in the fourth Position.* | *A Rise on both Feet in the fifth Position.* | *A Spring on both Feet in the fifth Posit.*



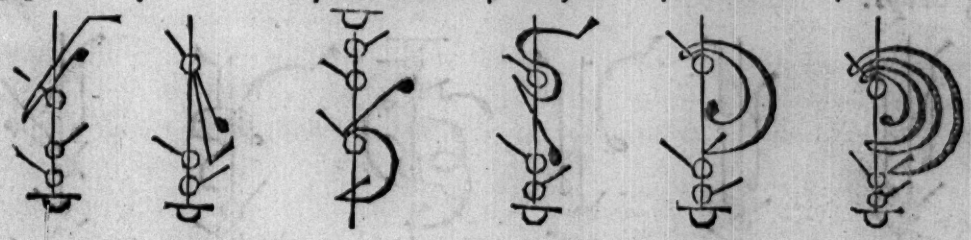
A *Position* at the end of a *Step*, may be alſo known by adding to the *Step* a *half Poſition*, becauſe the Repreſentation of the Foot, which is at the Extremity of the *Step*, is made Uſe of, upon this Occaſion, for a *half Poſition*; and a *half Poſition* join'd to it, is the ſame as a *whole Poſition*.

A join'd Step.

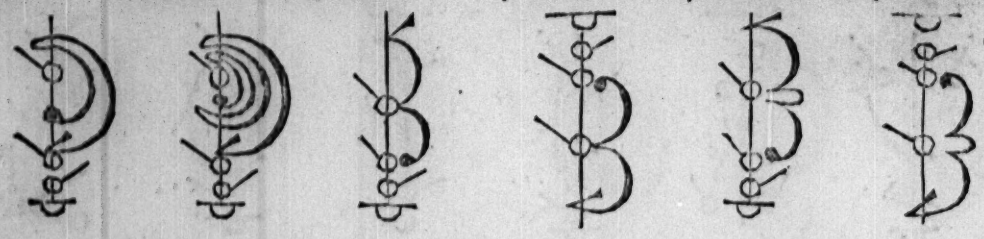
An incloſ'd Step.

The ſame Rule muſt be obſerv'd in *beaten Steps*, viz. That the *half Poſition* repreſents the Foot, againſt which the other *beats*; and whereby you may know whether the *Beat* be made on the *Inſtep*, behind the Heel, againſt the *Ankle*, or againſt the ſide of the Foot.

A Beat on the Inſtep. | *A Beat behind.* | *A Beat on the Inſtep, and move behind.* | *A Beat behind and before.* | *A Beat above and below.* | *The ſame four times.*



A Beat on the Ankle. | *A Beat 4 times on the Ankle, & behind the Heel.* | *A Beat sideways, moving forwards.* | *The same backwards.* | *The same twice, moving forwards.* | *The same, moving backwards.*



You must observe, that when two *Steps* terminate bo thin the same *Position*, the first moves without any regard to the *Position*, and it is the last only that must observe the said *Position*; as the following Examples will demonstrate.

To move the right Foot forwards, and join the left.

To move the right Foot forwards, and inclose the left behind.

Of simple and compound Steps.

ALL *Steps* may be either *simple* or *compound*.

A *simple Step*, is that which is alone, as all those which have been hitherto demonstrated; and a *compound Step*, is, where two or more *Steps* are join'd together by a *Line*, and which then are to be reputed as one *Step* only, as will appear by the following *Steps*.

To

To practiſe more eaſily what has already been taught and demonſtrated, you may make Uſe of the following *Tables*; where you will find all or the greateſt Part of the *Steps* us'd in *Dancing*, whether with one Foot, or the other, forwards, backwards, ſideways, or turning, as well upon ſtreight Lines, as diametrical.

The Tables.

You muſt obſerve, that each Square contains only one *Step*, which I have writ down twice, to the end to ſhew, that what is perform'd with one Foot, may alſo be perform'd with the other.

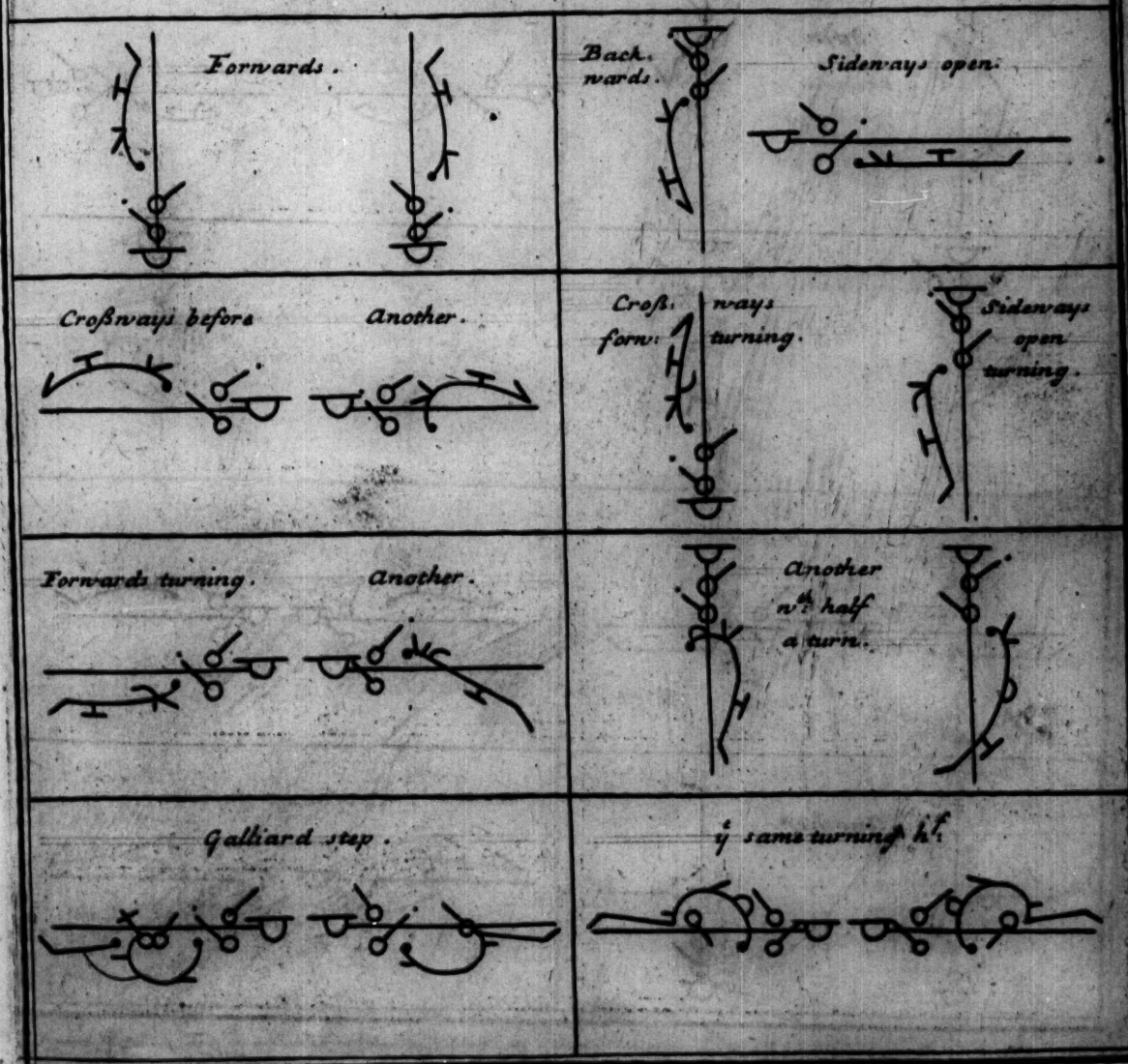
An Explanation of the Steps contain'd in each Square, is alſo writ down with them; and whereas ſome of the Words and Terms are abbreviated for want of Room, I have put down here a ſhort Explanation of them.

forw.	*forwards.*	*circ.*	*circular.*
backw.	*backwards.*	*jo.*	*join'd.*
ſidew.	*ſideways.*	*incl.*	*inclos'd.*
ſl.	*ſlide.*	*bef.*	*before.*
cro.	*croſs'd.*	*beh.*	*behind.*
op.	*open.*	*wav.*	*waving.*
qr. Turn	*quarter Turn.*	*turn.*	*turning.*
hf. Turn	*half Turn.*	*outw.*	*outwards.*
3 qr. Turn	*three quarter Turn.*	*inw.*	*inwards.*

TABLES

Conteyning most of the steps us'd in Dancing

Courant Movements And Galliard step.



a TABLE of half Coupees

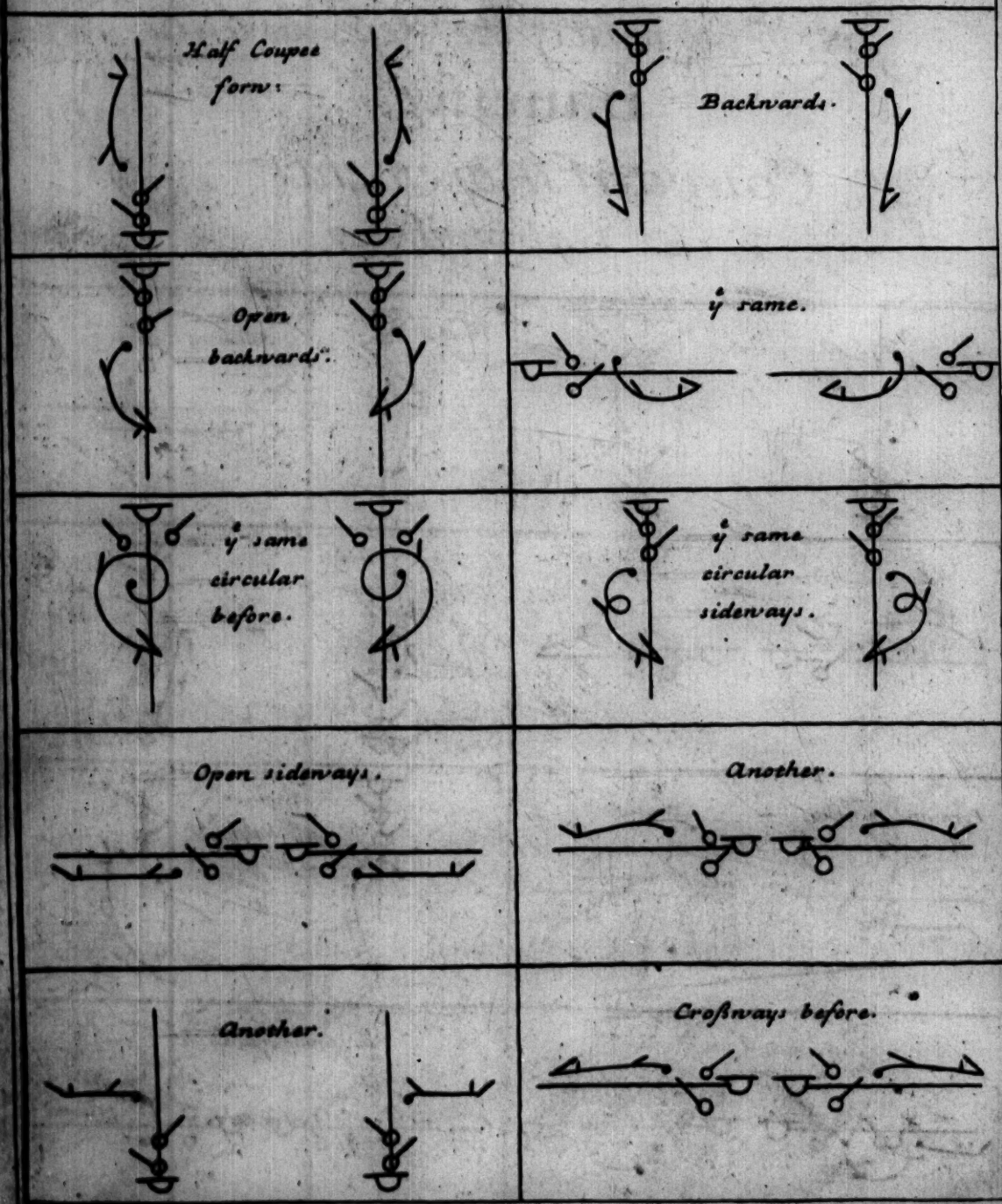


TABLE of half Coupees.

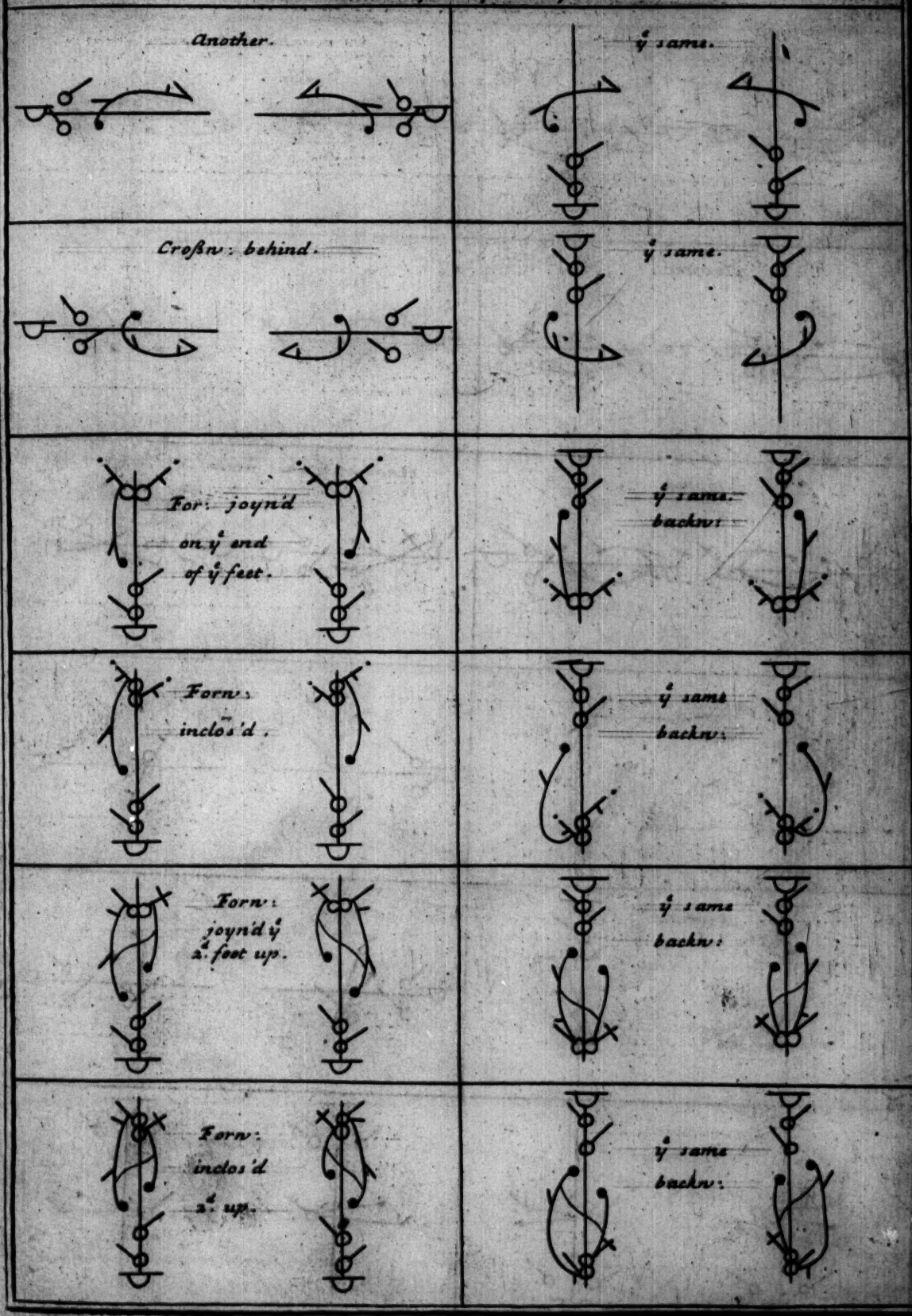


TABLE of half Coupees

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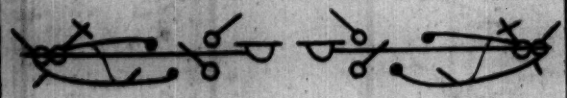

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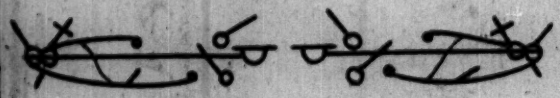

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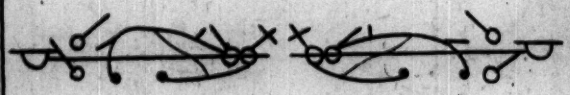

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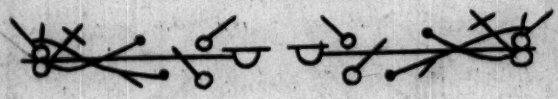

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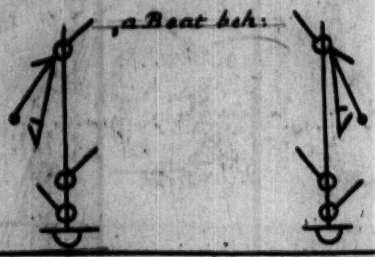

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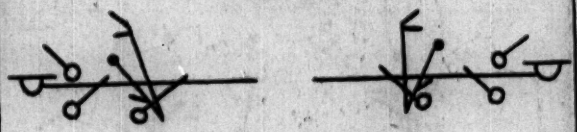

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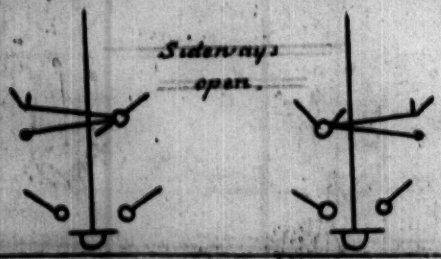

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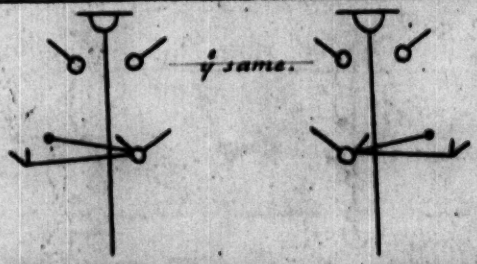
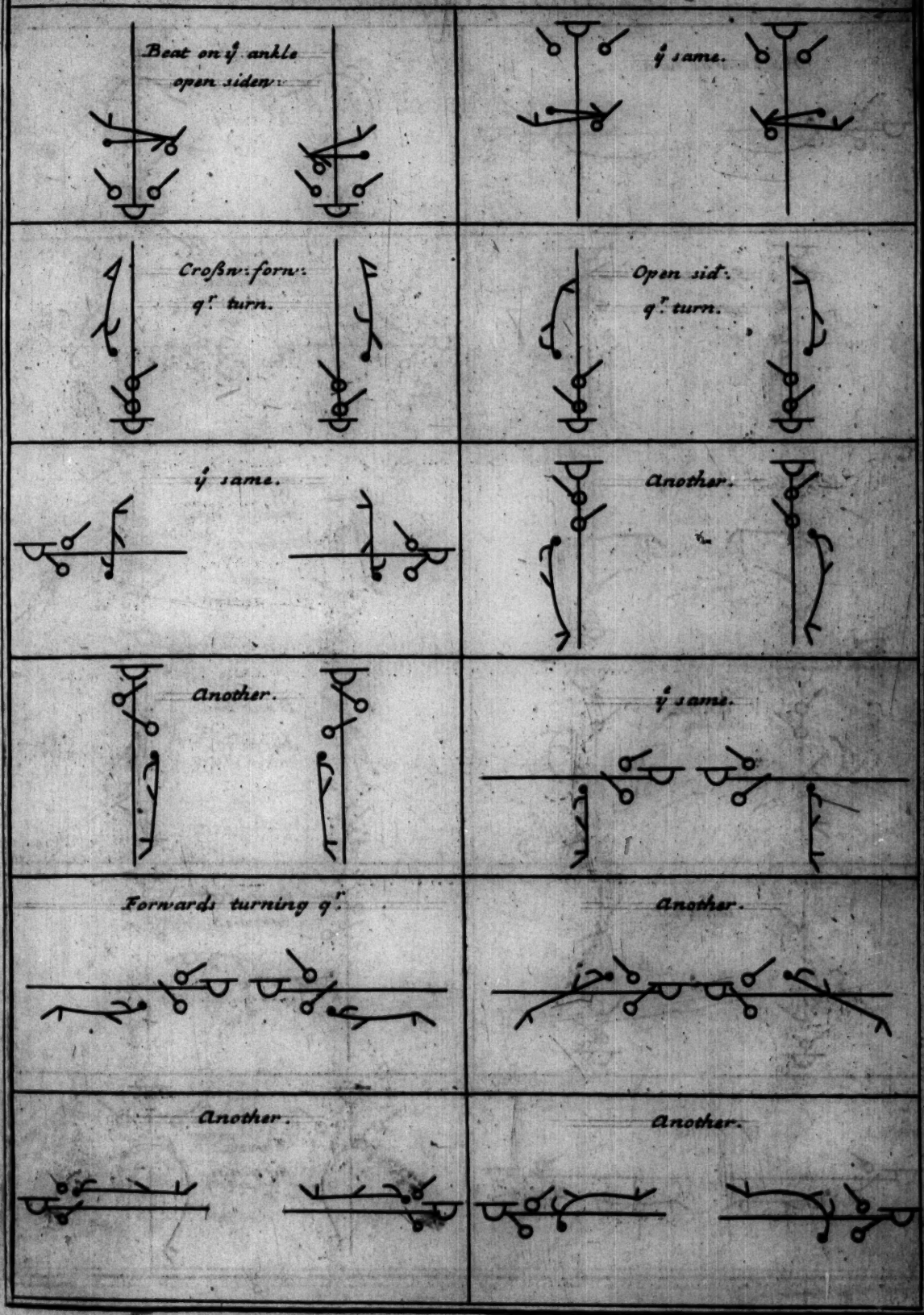


TABLE of half Coupees



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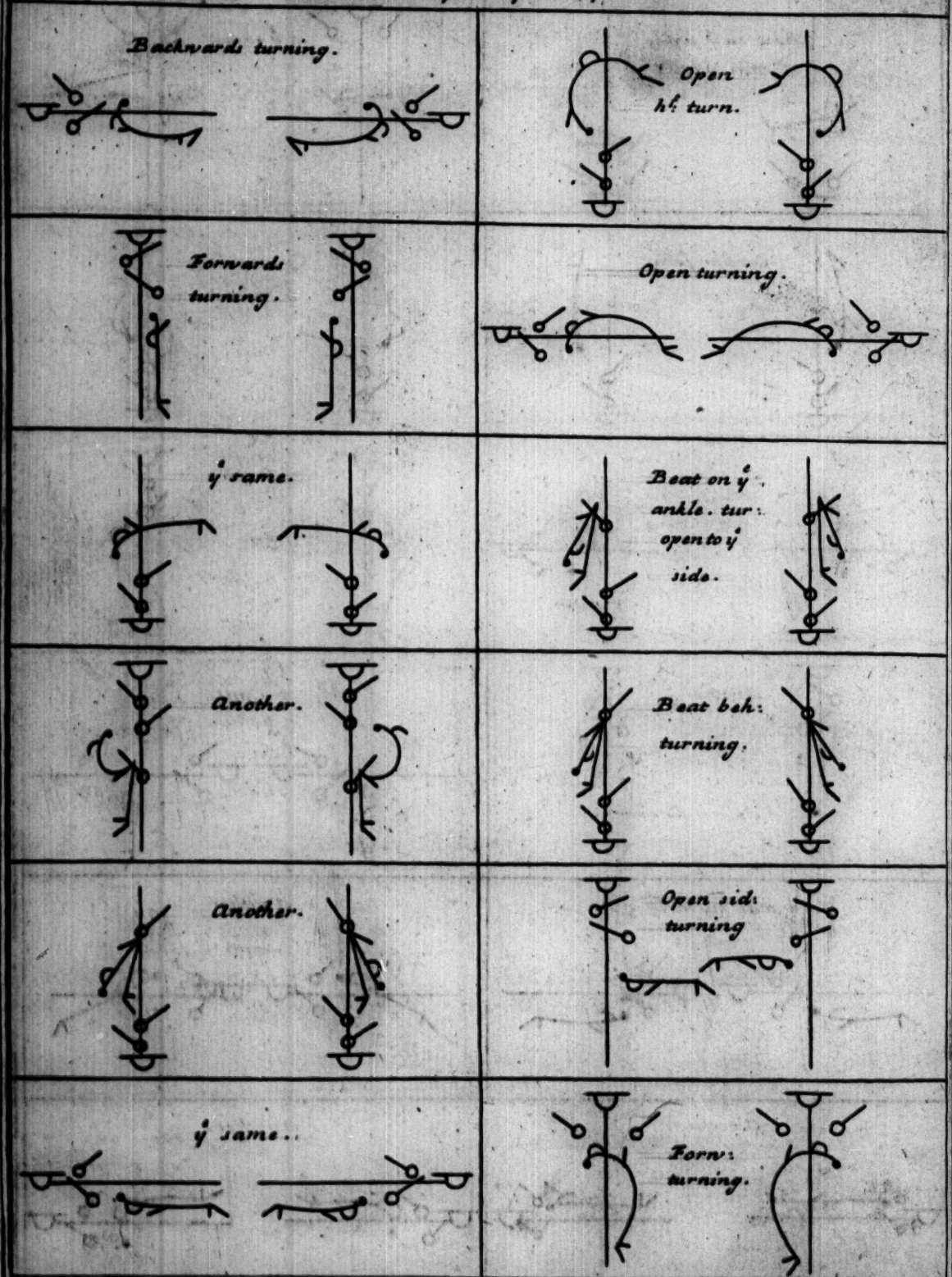

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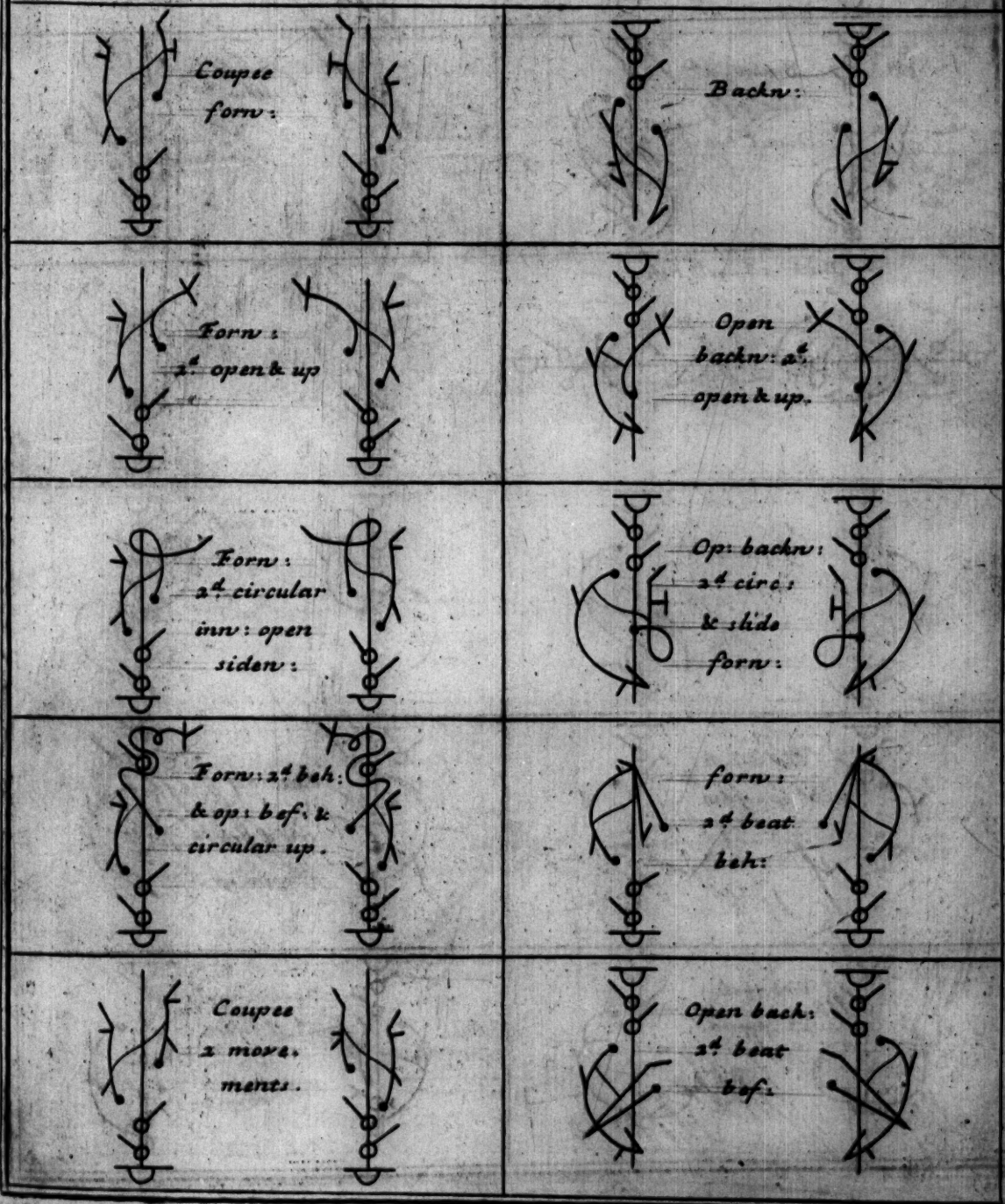

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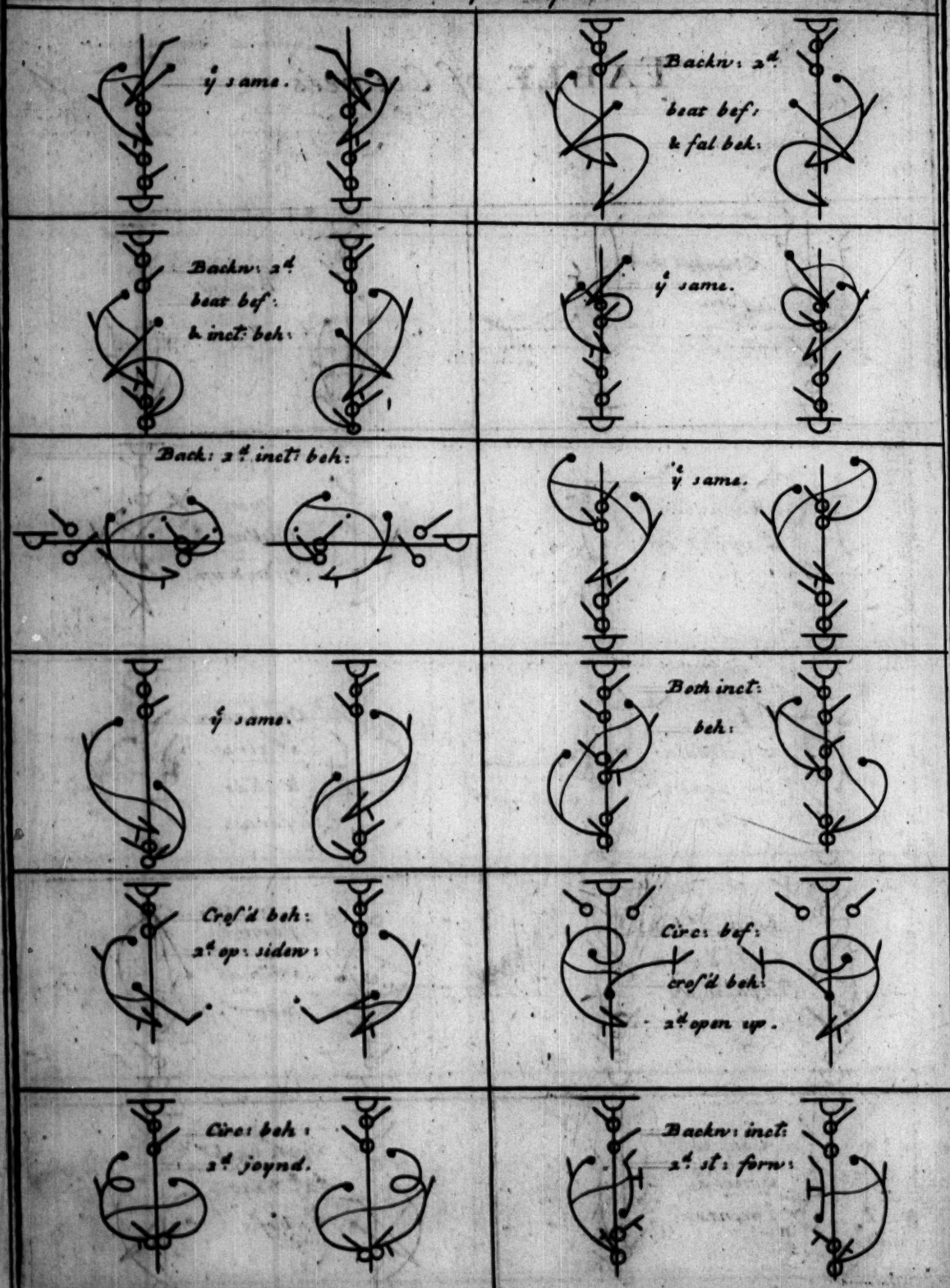

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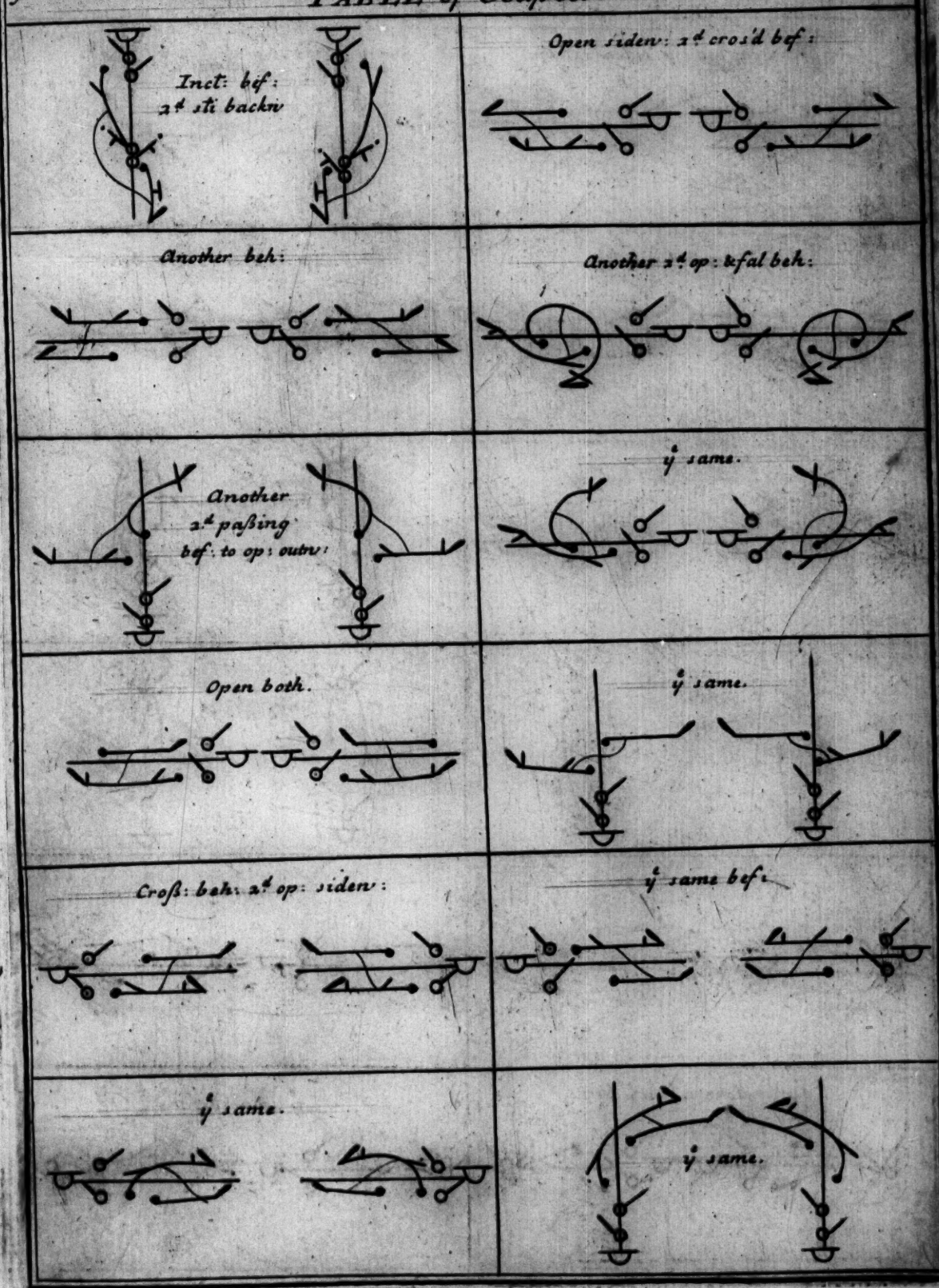

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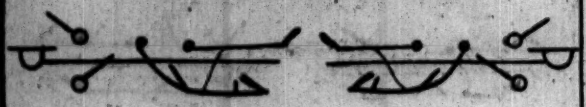

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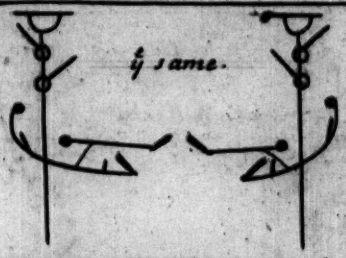

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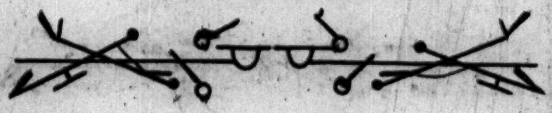

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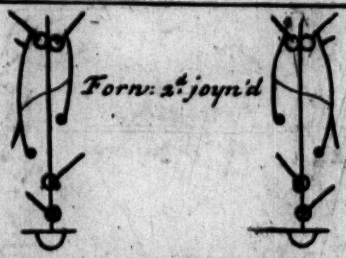

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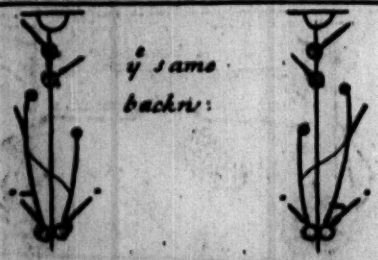

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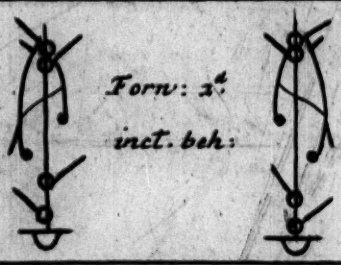

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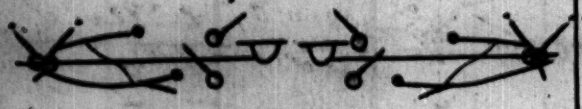

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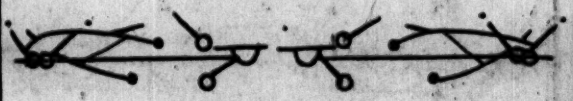

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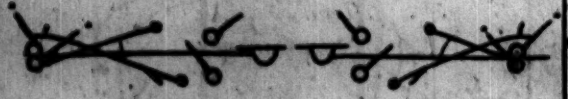

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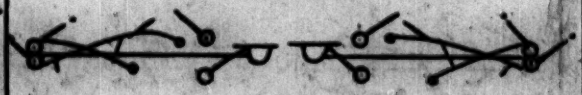

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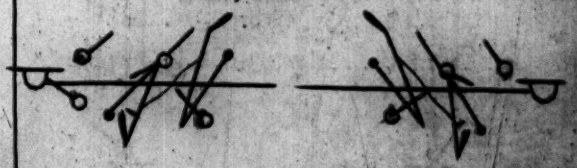

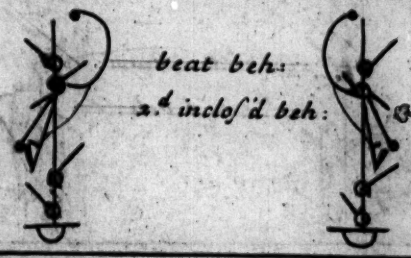

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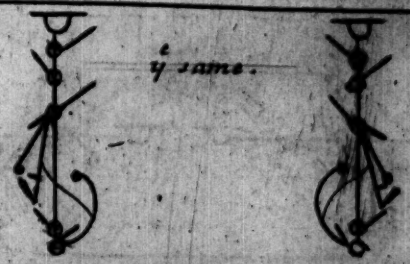

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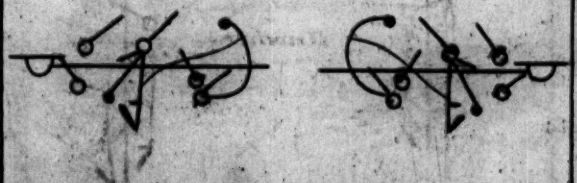

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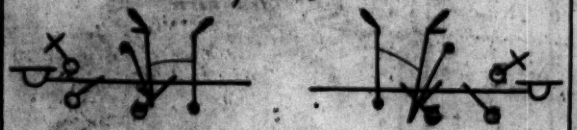

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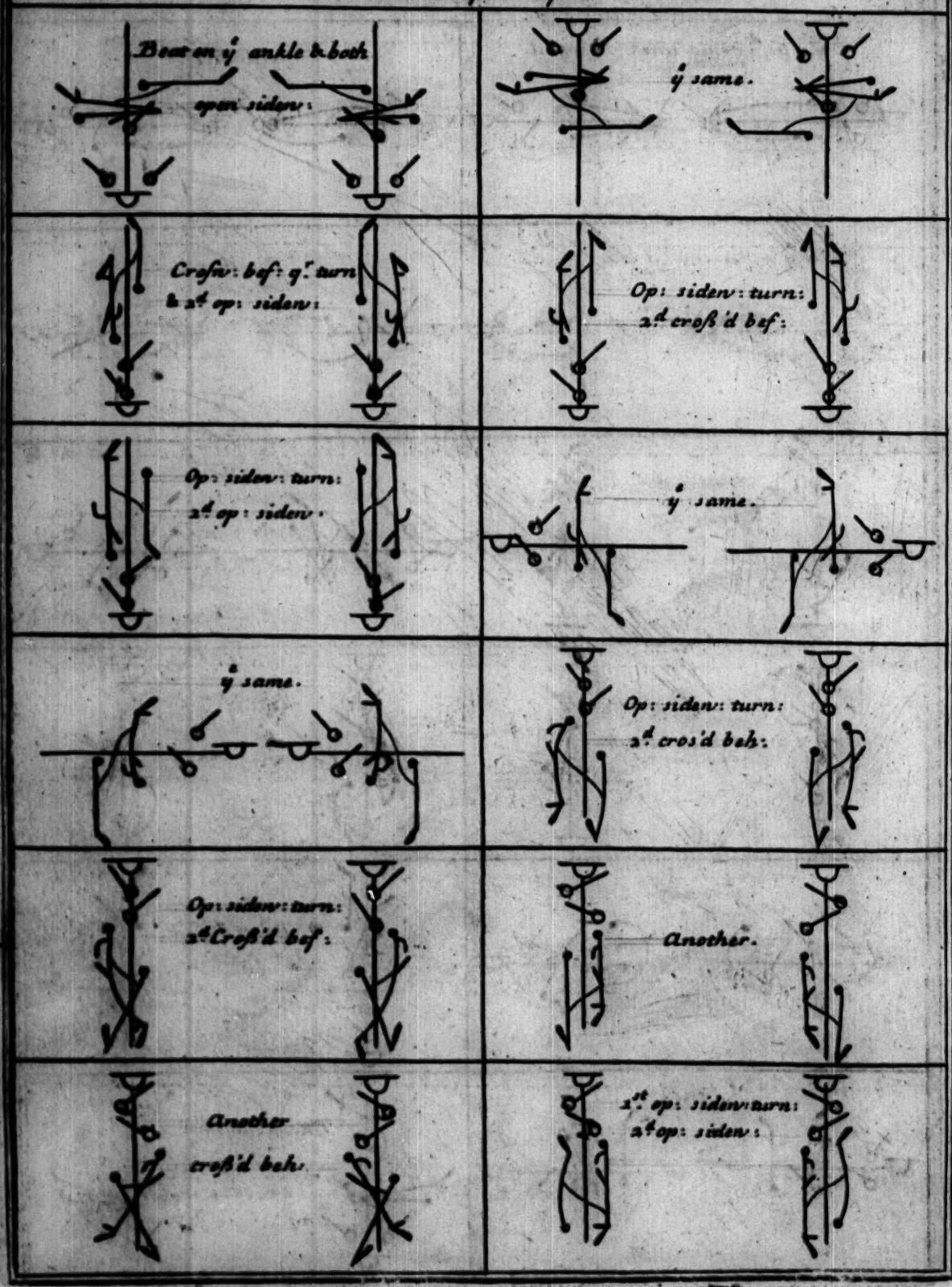

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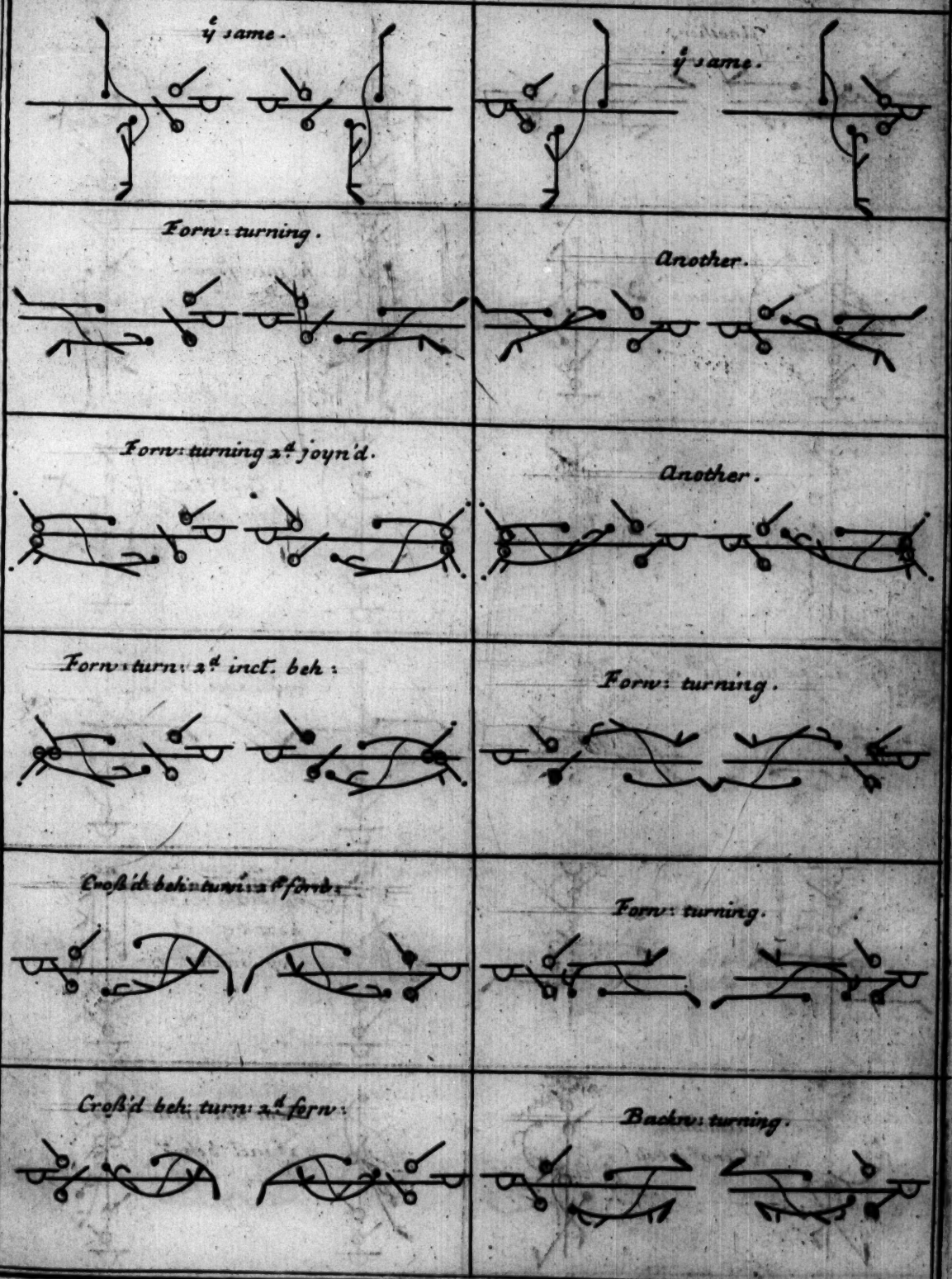

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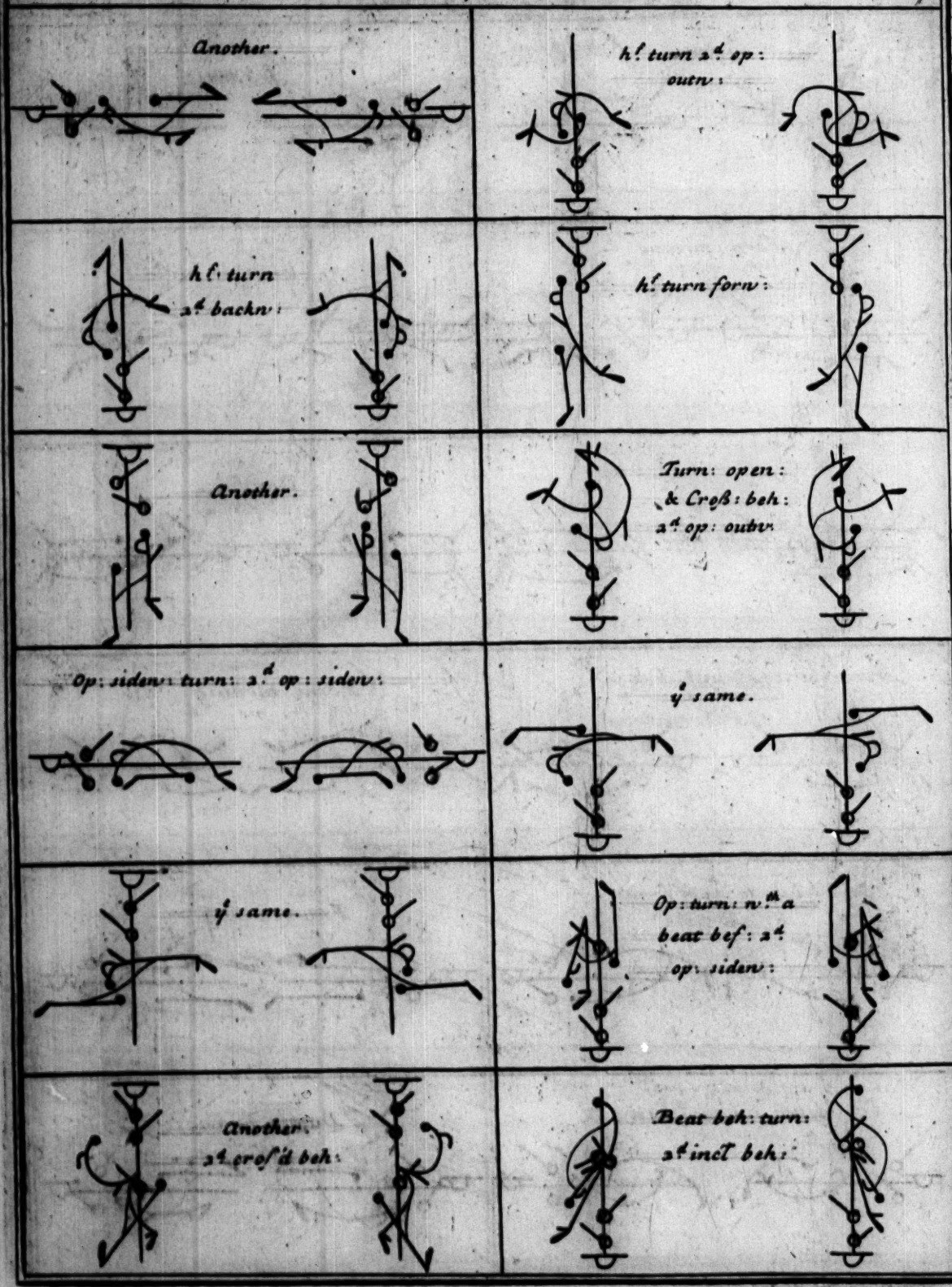

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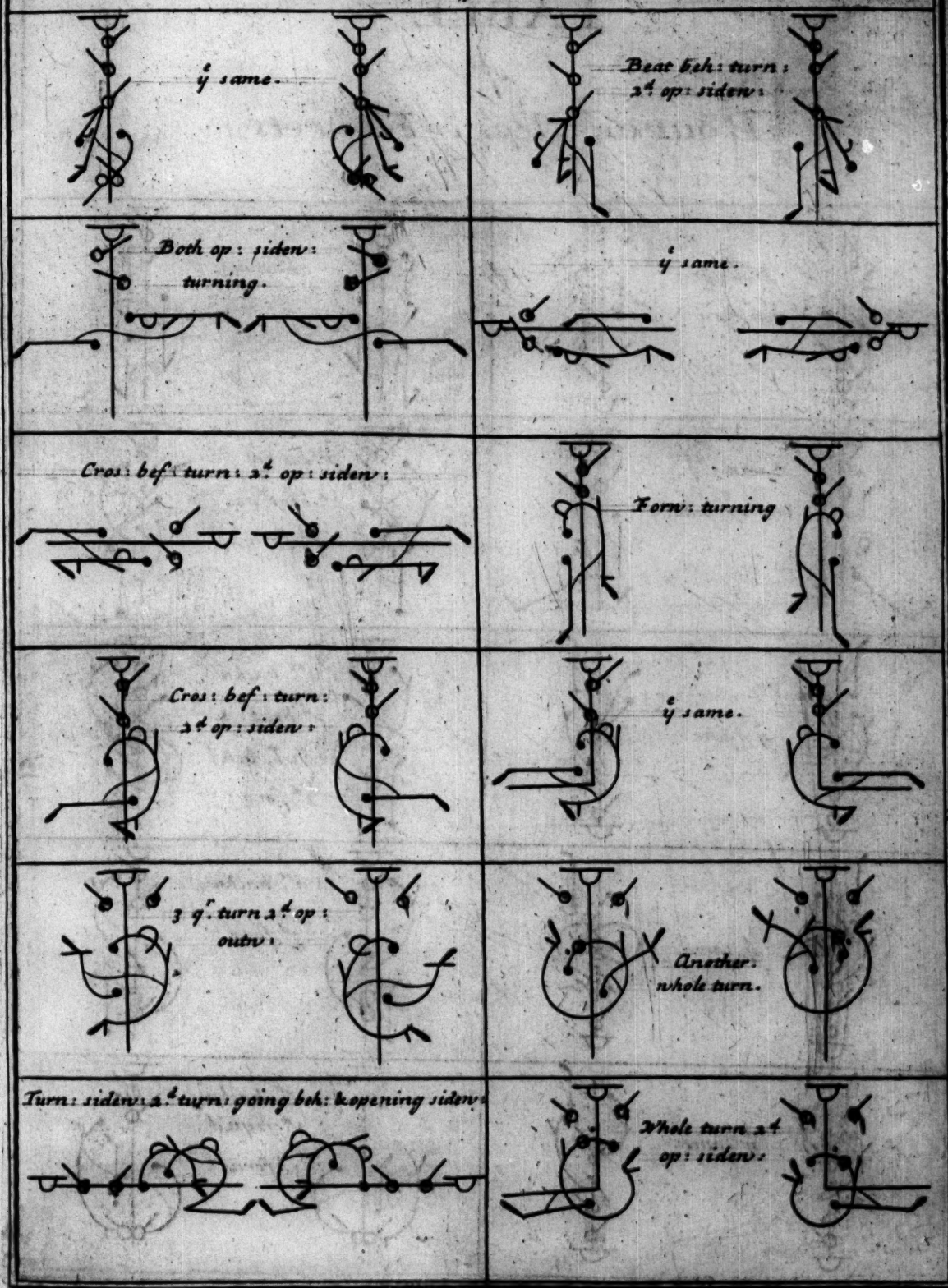

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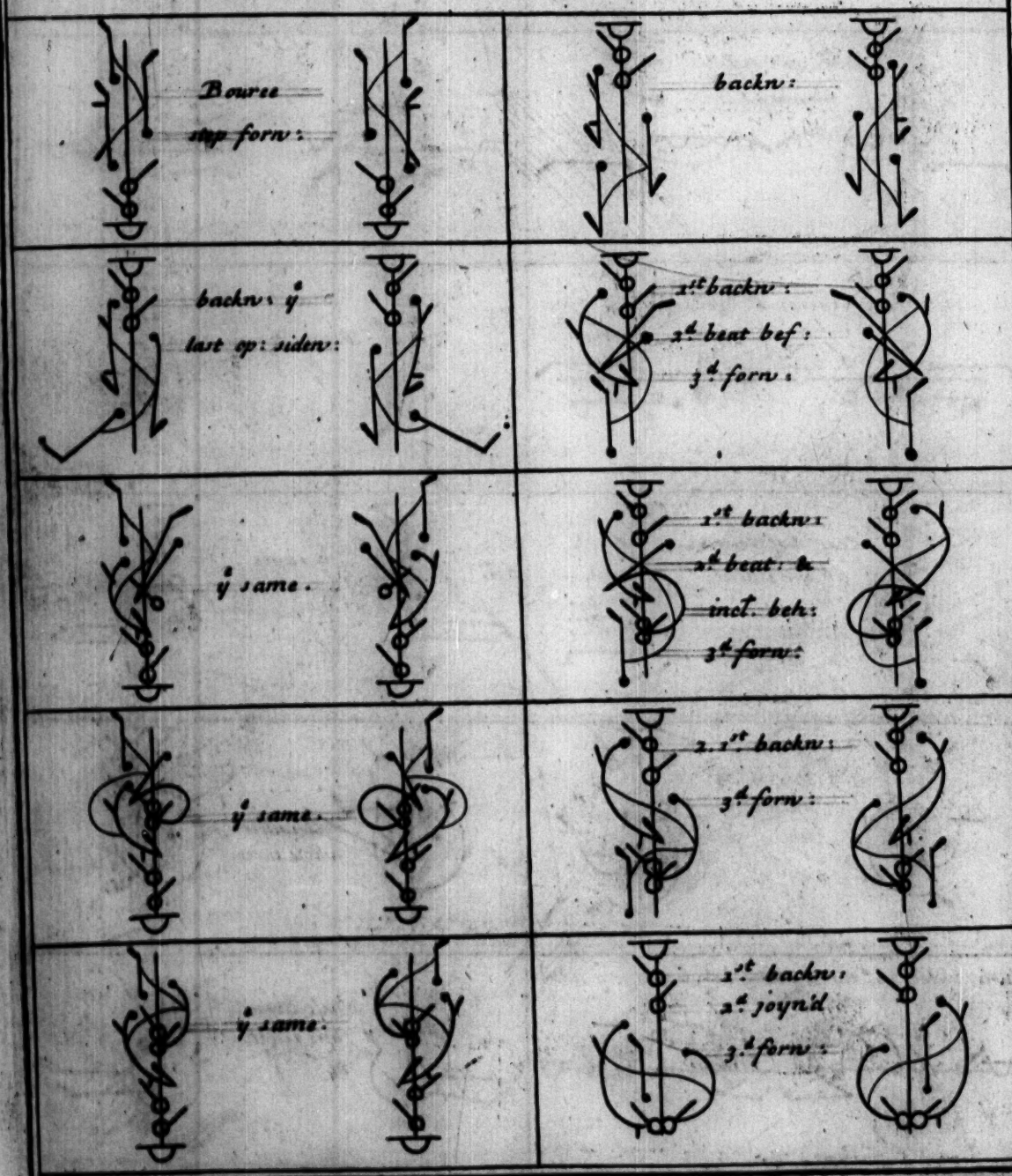

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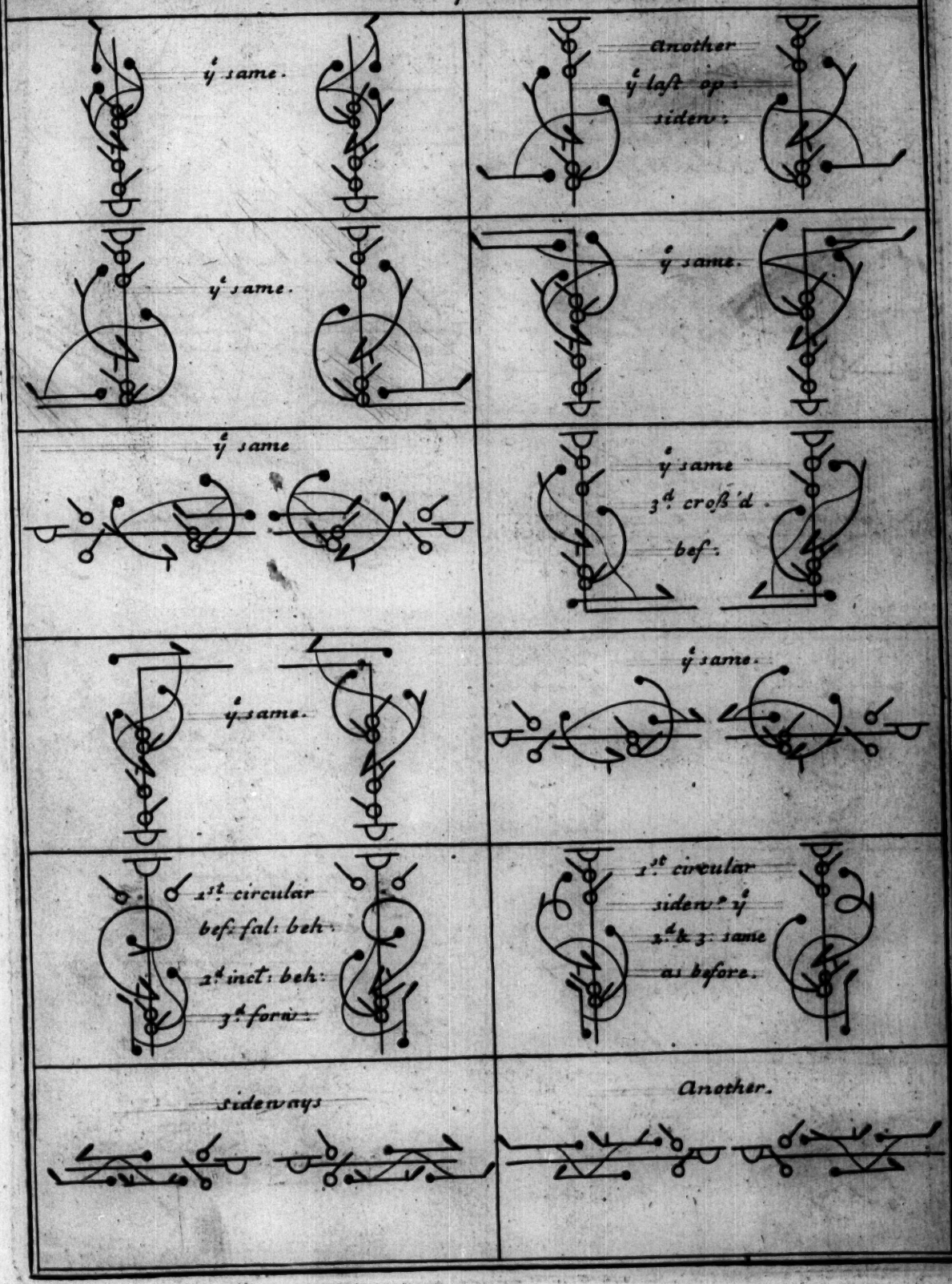

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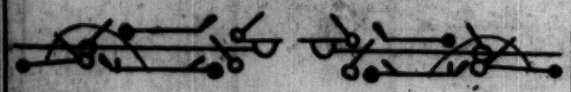

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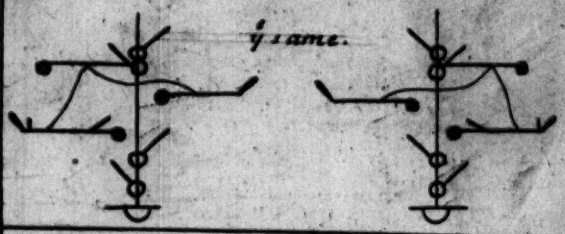

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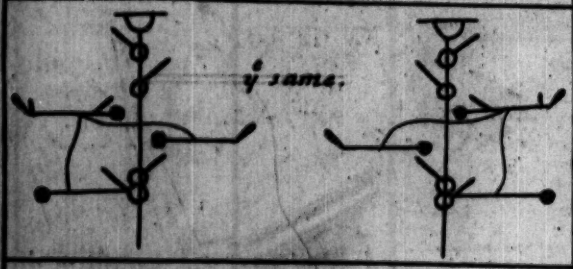

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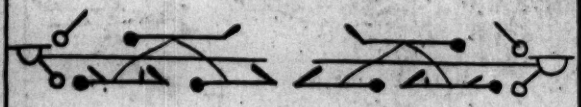

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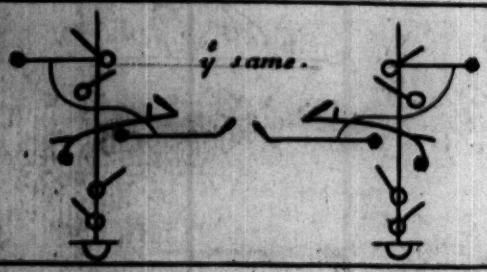
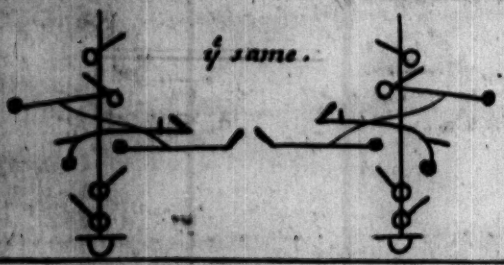
Another.

ý same.



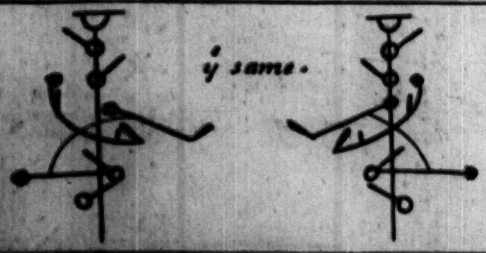
bef: & beh: siden:

ý same.



beh: & bef: siden:

ý same.



beh: going siden:

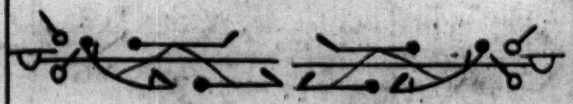


TABLE of Bouree's.

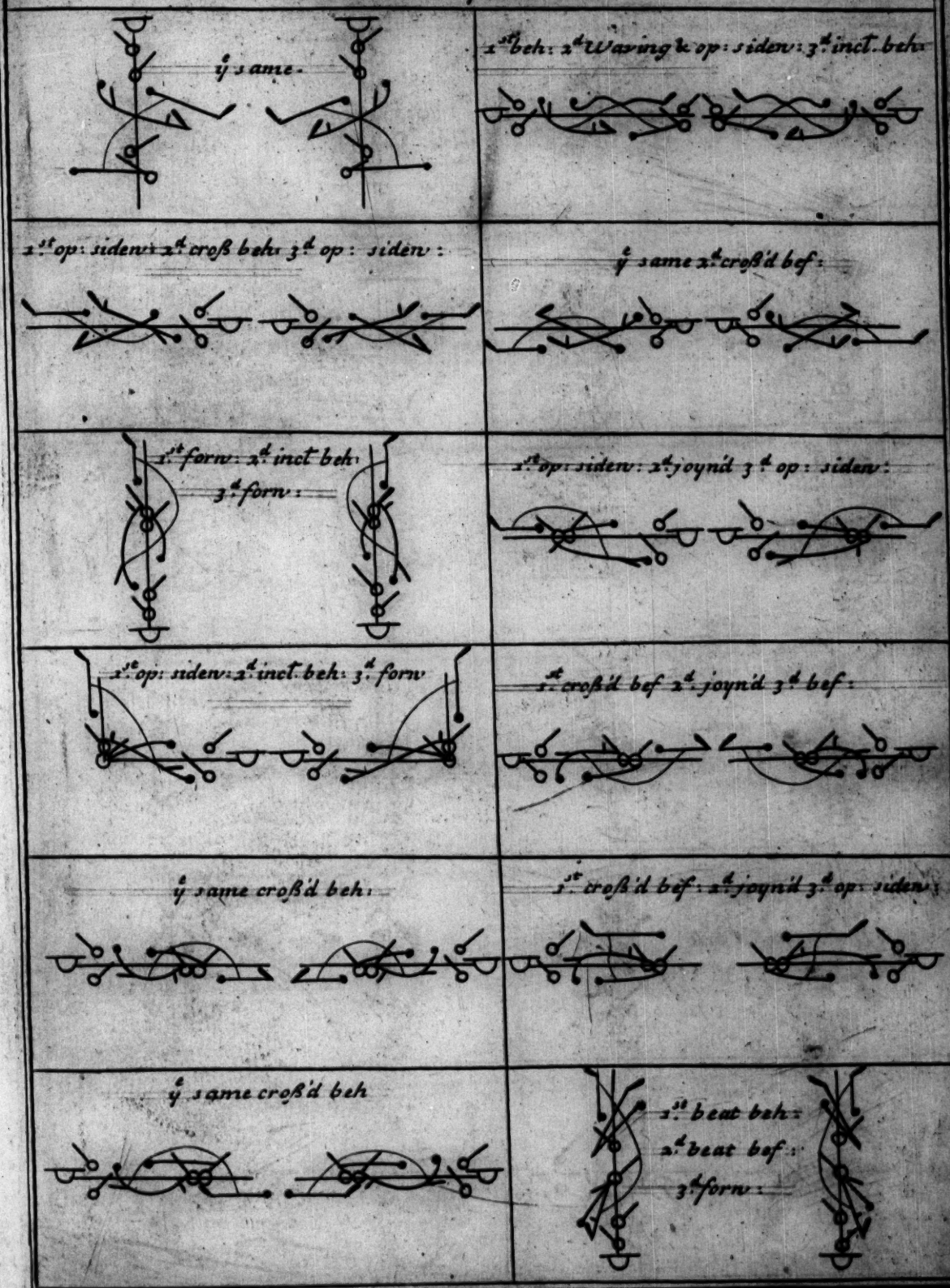


TABLE of Bouree's.

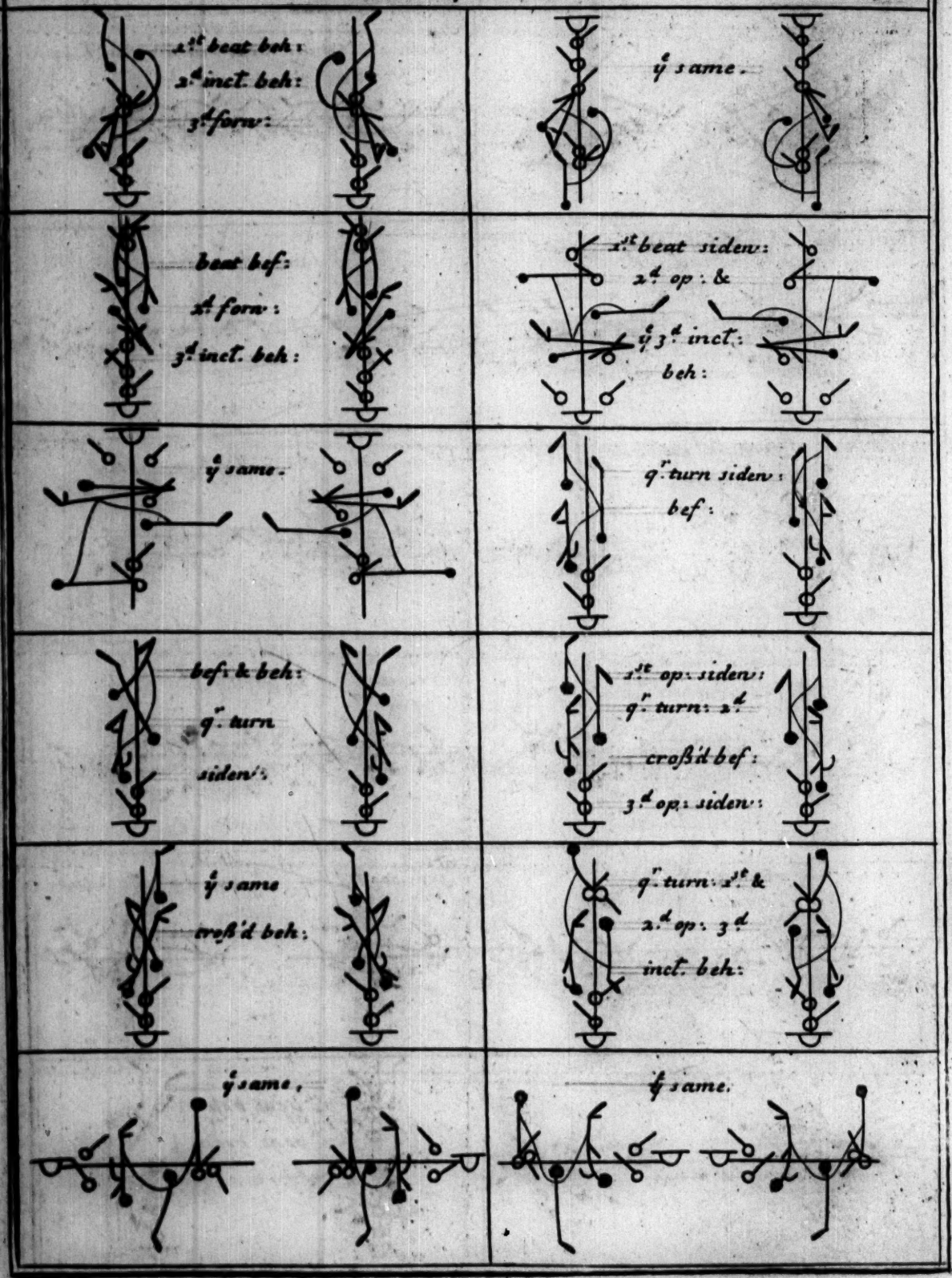
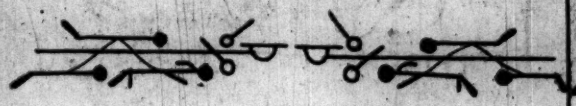


TABLE of Bourees.

forw: turn:



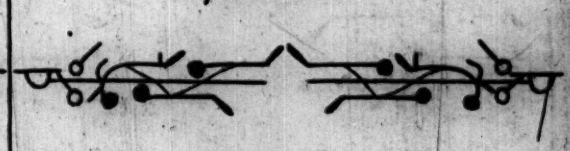
Another.

1.st forw: turn: 2.d incl: beh: 3.d forw:

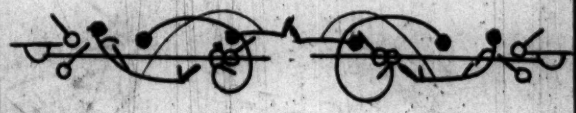
forw: turn:

1.st beh: turn: 2.d & 3.d forward.

forw: turn:



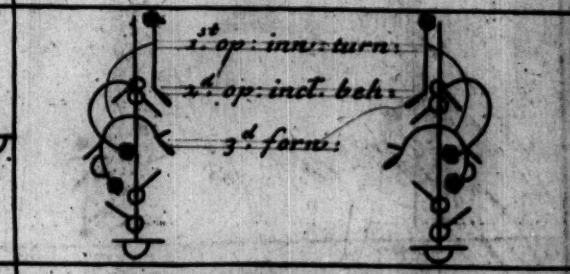
1.st beh: turn: 2.d op: & incl. beh: 3.d forw:



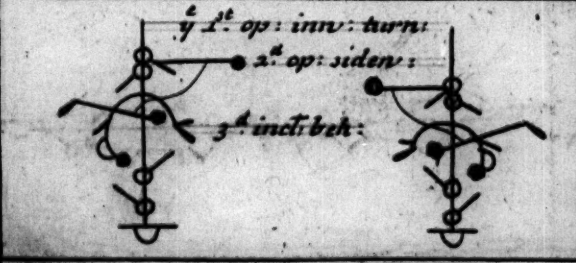
backw: turn:

Another.

1.st op: inw: turn:
2.d op: incl. beh:
3.d forw:



by 1.st op: inw: turn:
2.d op: siden:
3.d incl: beh:



forw: hf turn:

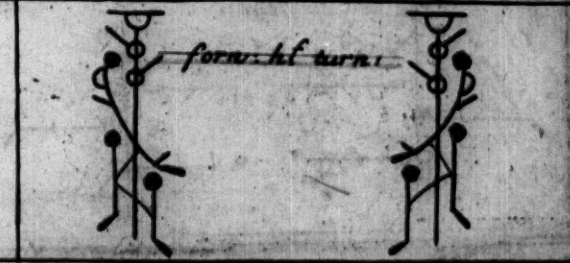


TABLE of Bouree's.

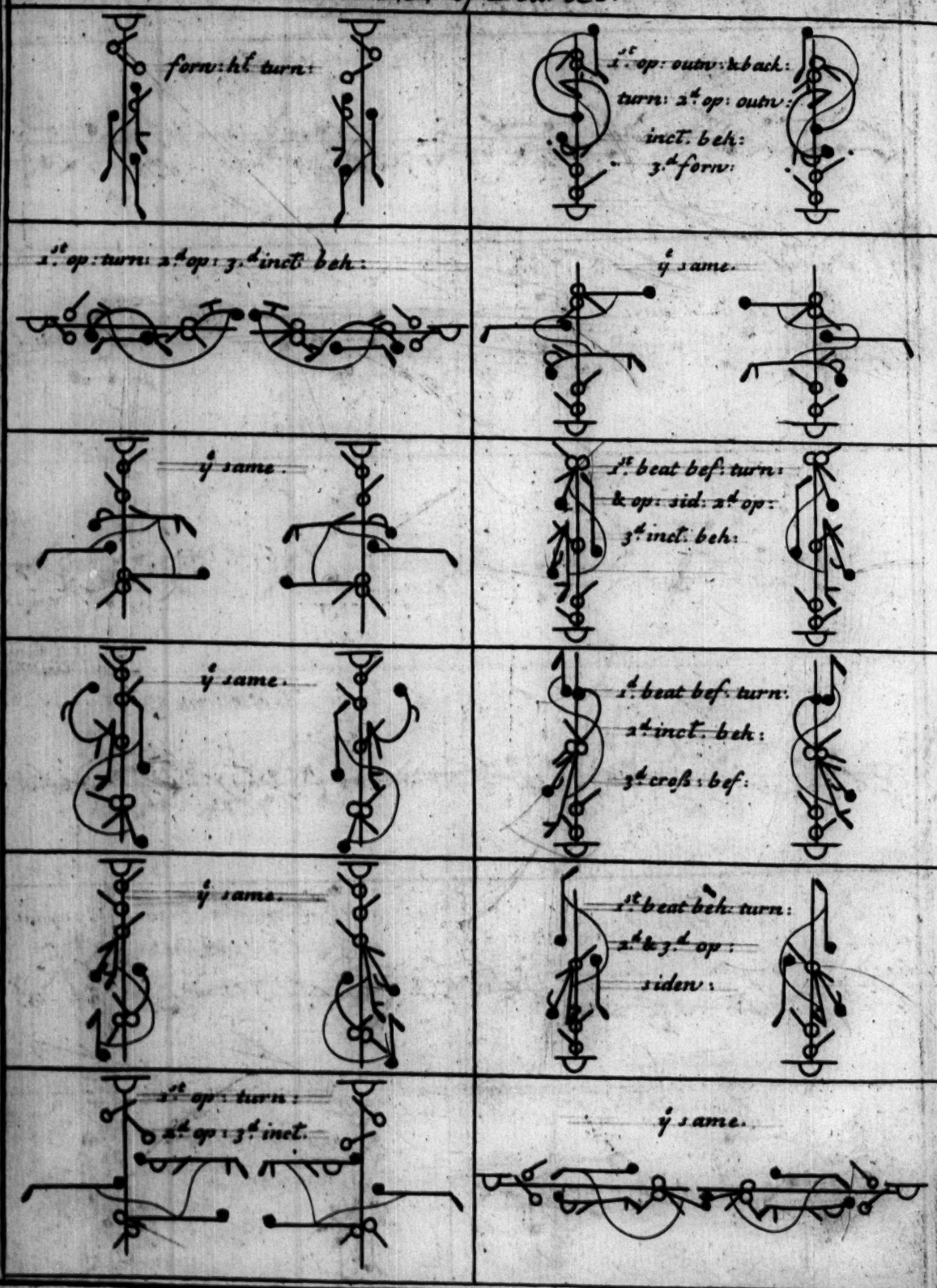


TABLE of Bourees.

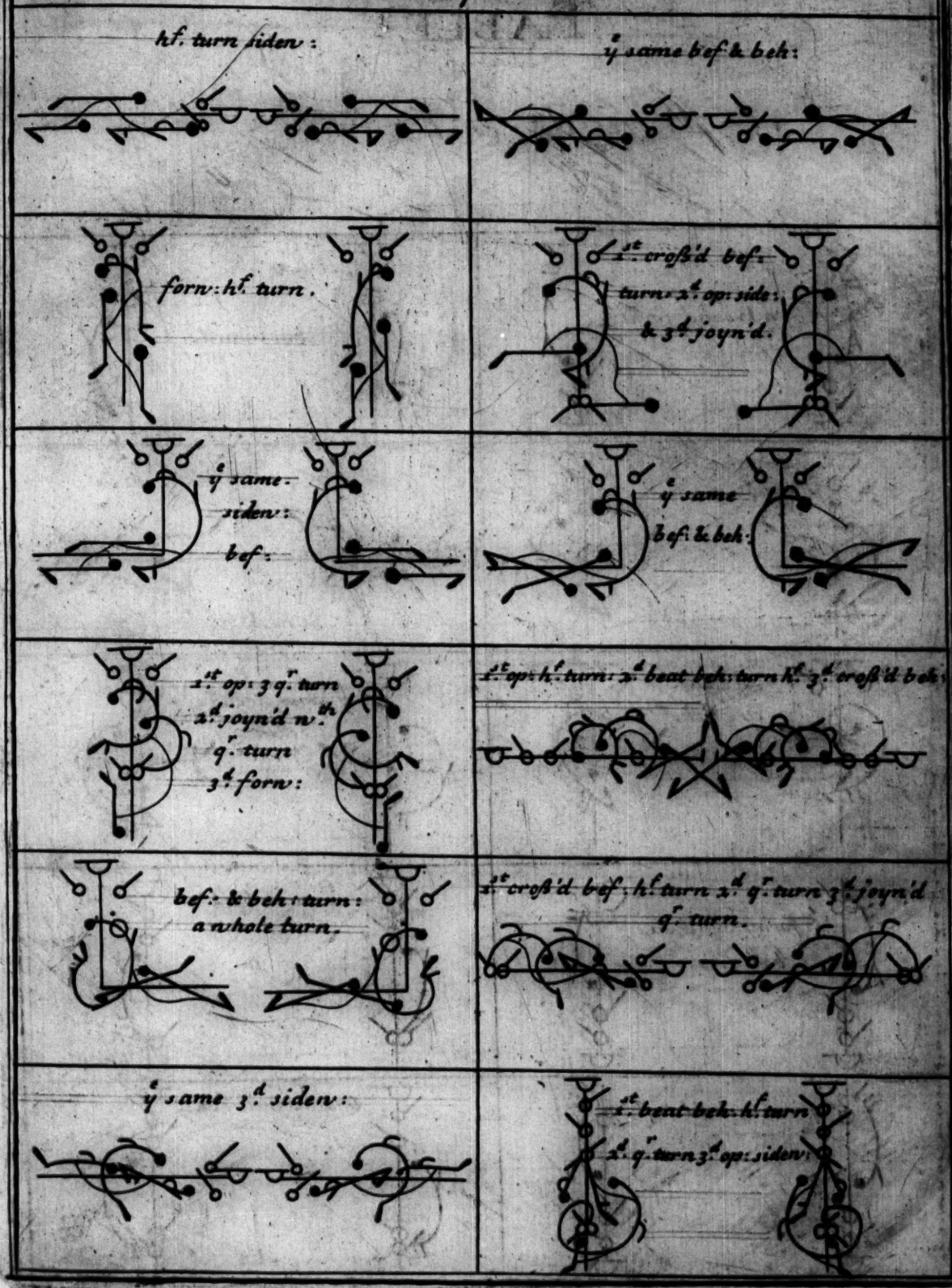


TABLE
of
Bounds or Tacs

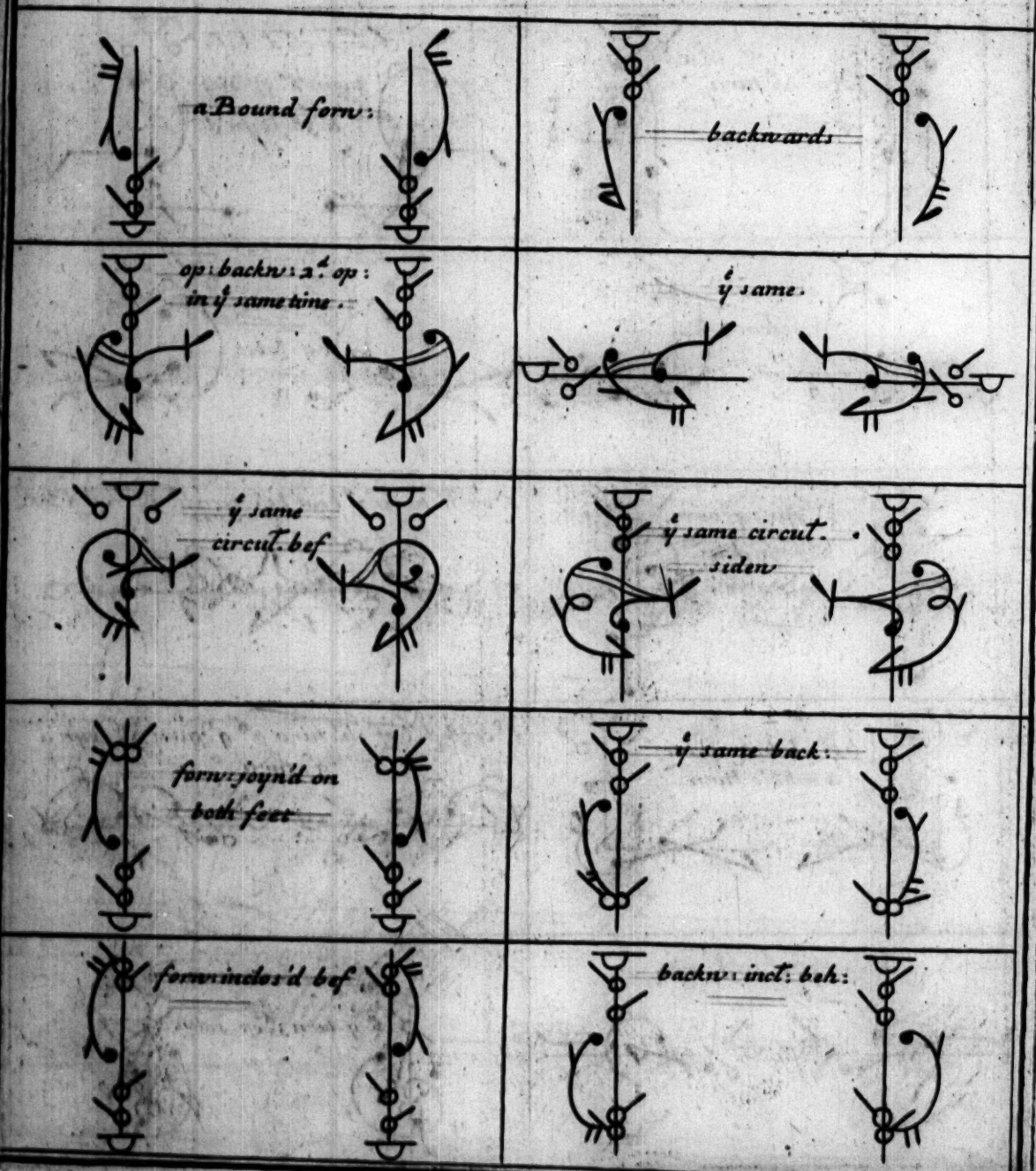


TABLE of Bounds.

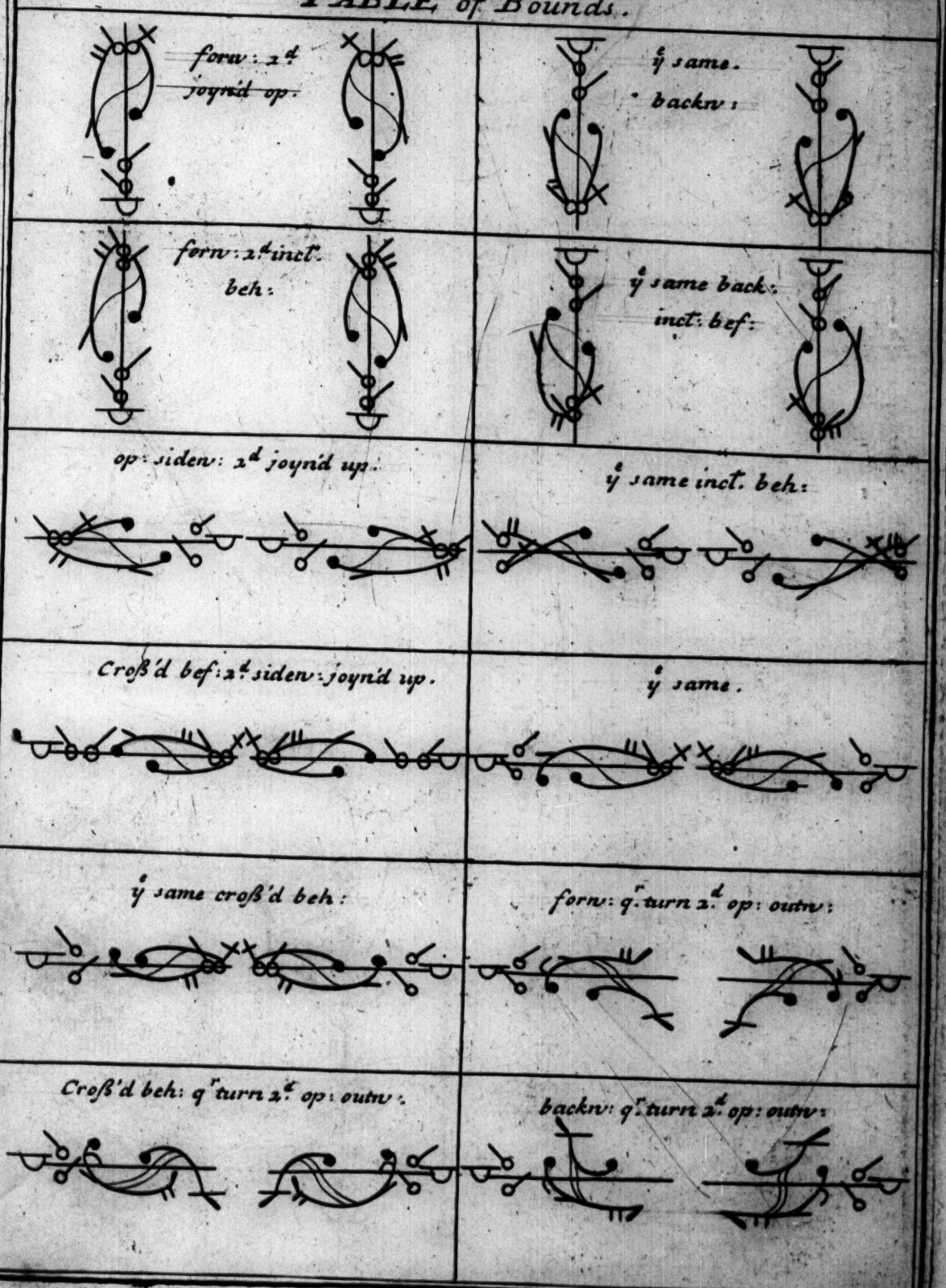
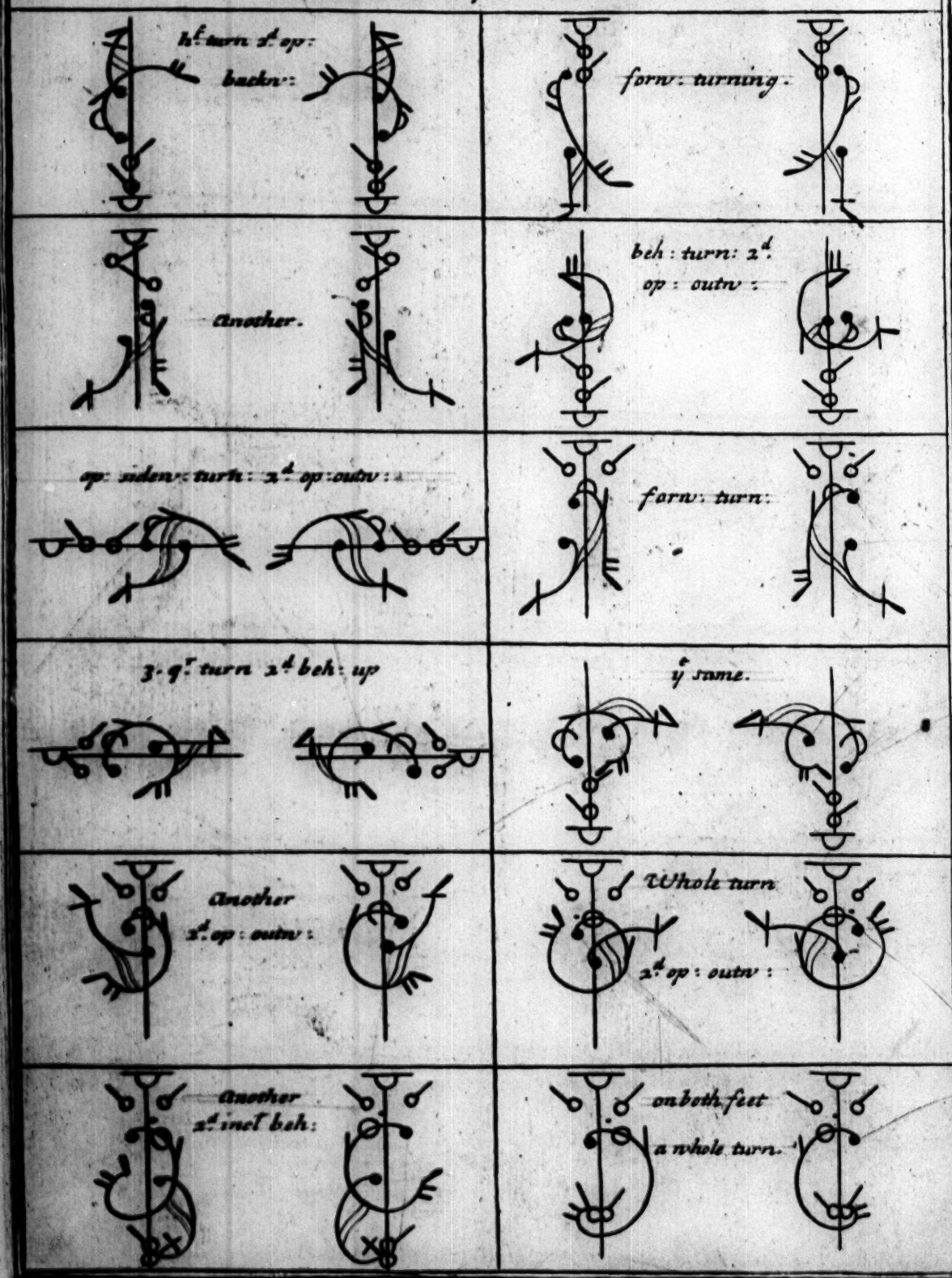
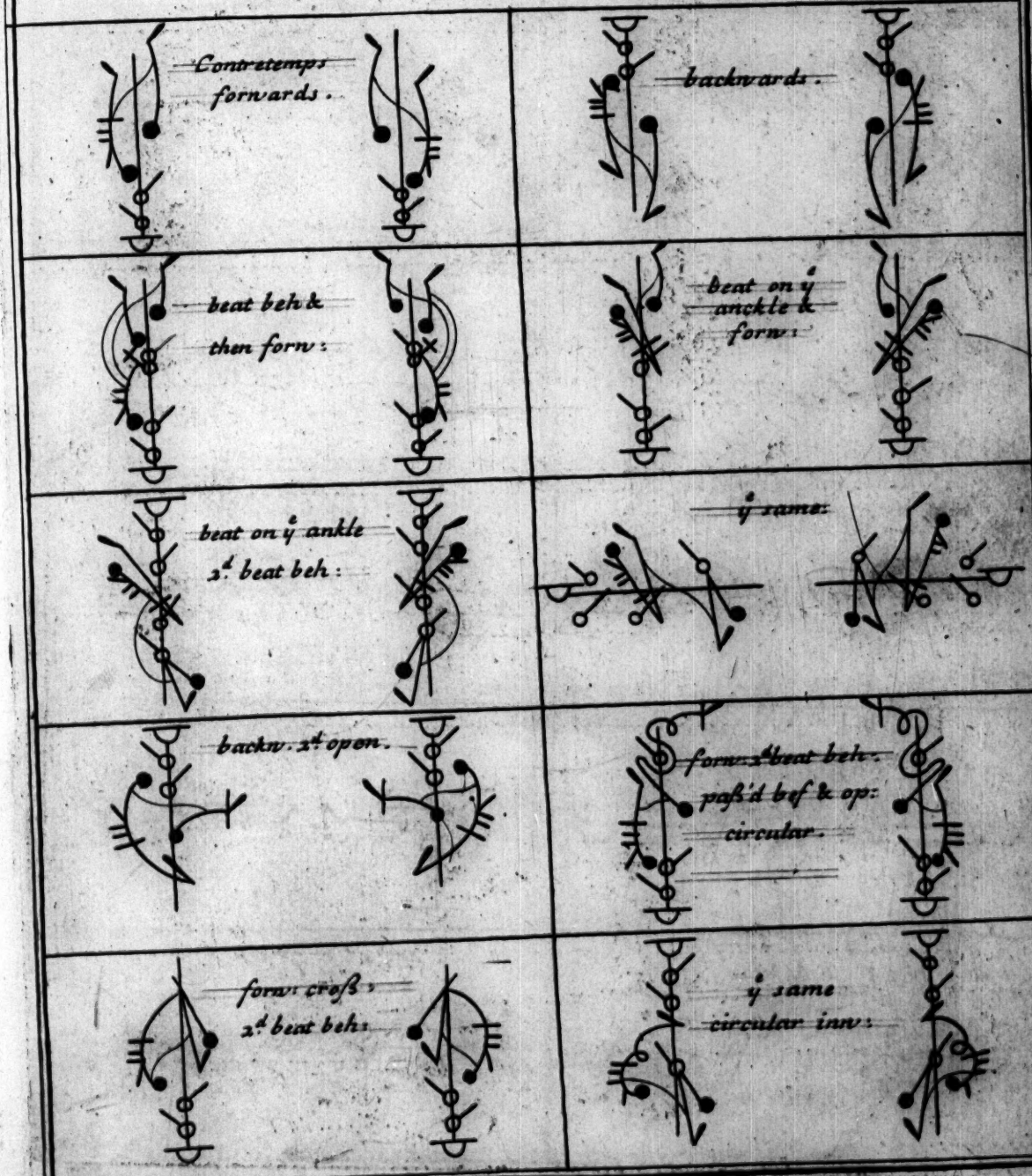


TABLE of Bounds.



A Table of Compos'd Hops or Contretemps.



TABLE, of Contretemps.

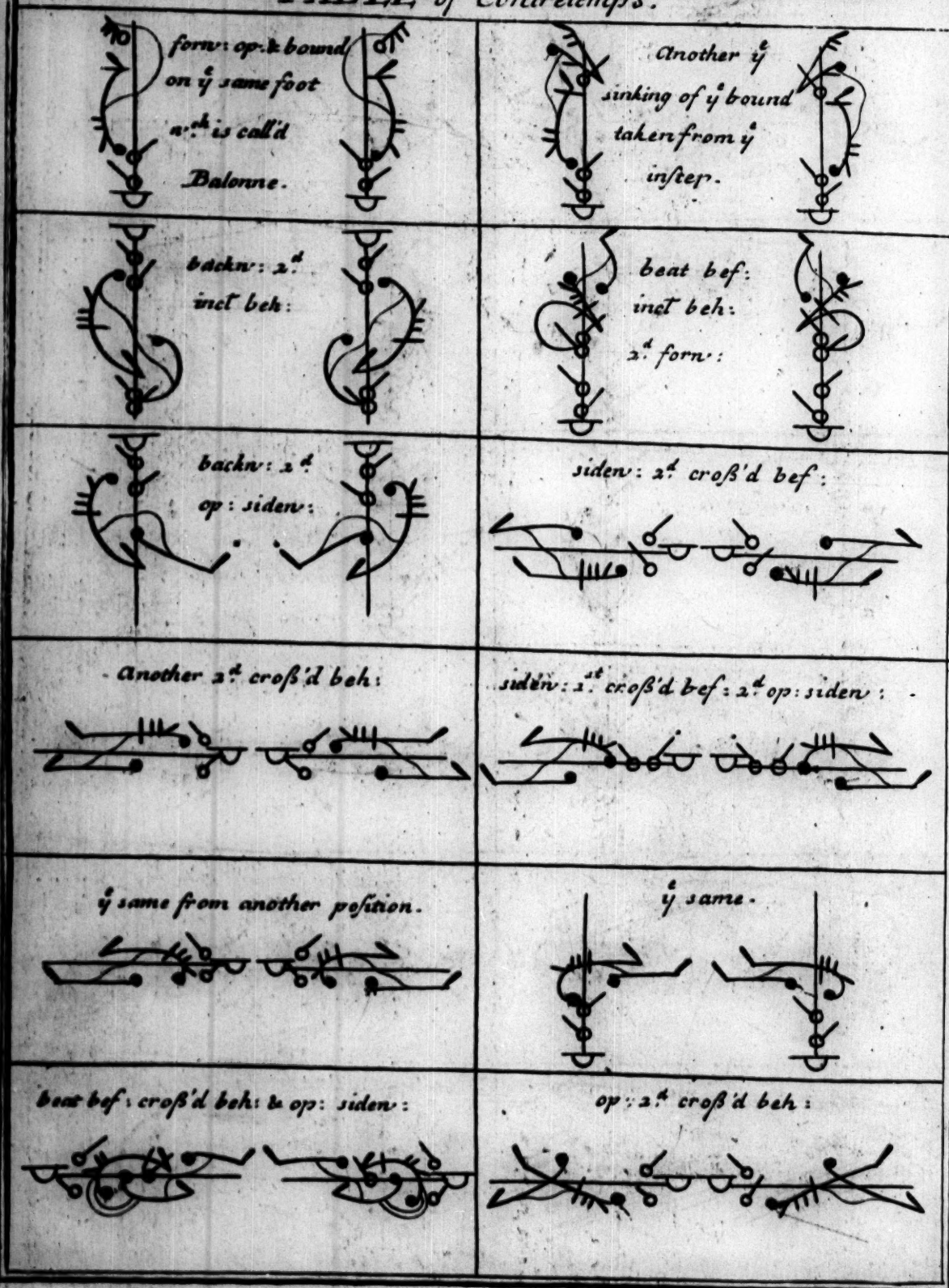
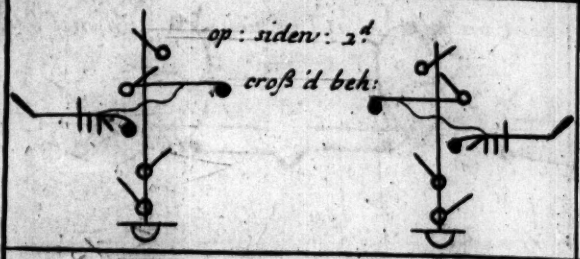


TABLE of Contretemps.

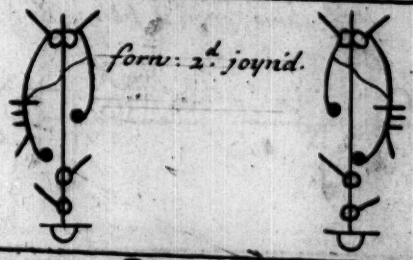
op: 2.d croß'd bef:

op: siden: waving 2.d croß'd beh:

op: siden: 2.d croß'd beh:



forn: 2.d joyn'd.

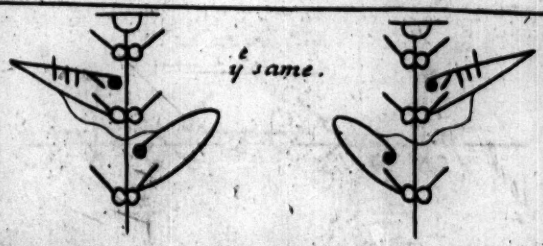


backn: & joyn'd.

Rigandoon step.

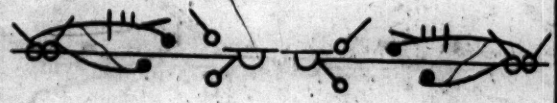
Springing op:
fall in y.e same
position 2.d y.e same
without spring

y.e same.



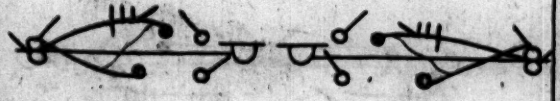
op: siden: 2.d joyn'd.

Another.



op: siden: 2.d incl. beh:

y.e same incl. bef:



beat sink beh:
spring: forn: cr:
2.d op: siden:

TABLE of Contretemps.

croß'd bef: turn:
2d op: siden:

op: siden:
turn: 2d.
croß'd bef:

ye same croß'd beh:

beat on the instep turn and incl beh:
& forn:

op: siden: turn:
& croß'd bef:

Another
croß'd bef:

op: siden: turn:
& croß'd beh:

ye same.

forn: turning.

Another.

Another.

backwards turn:

TABLE of Contretemps.

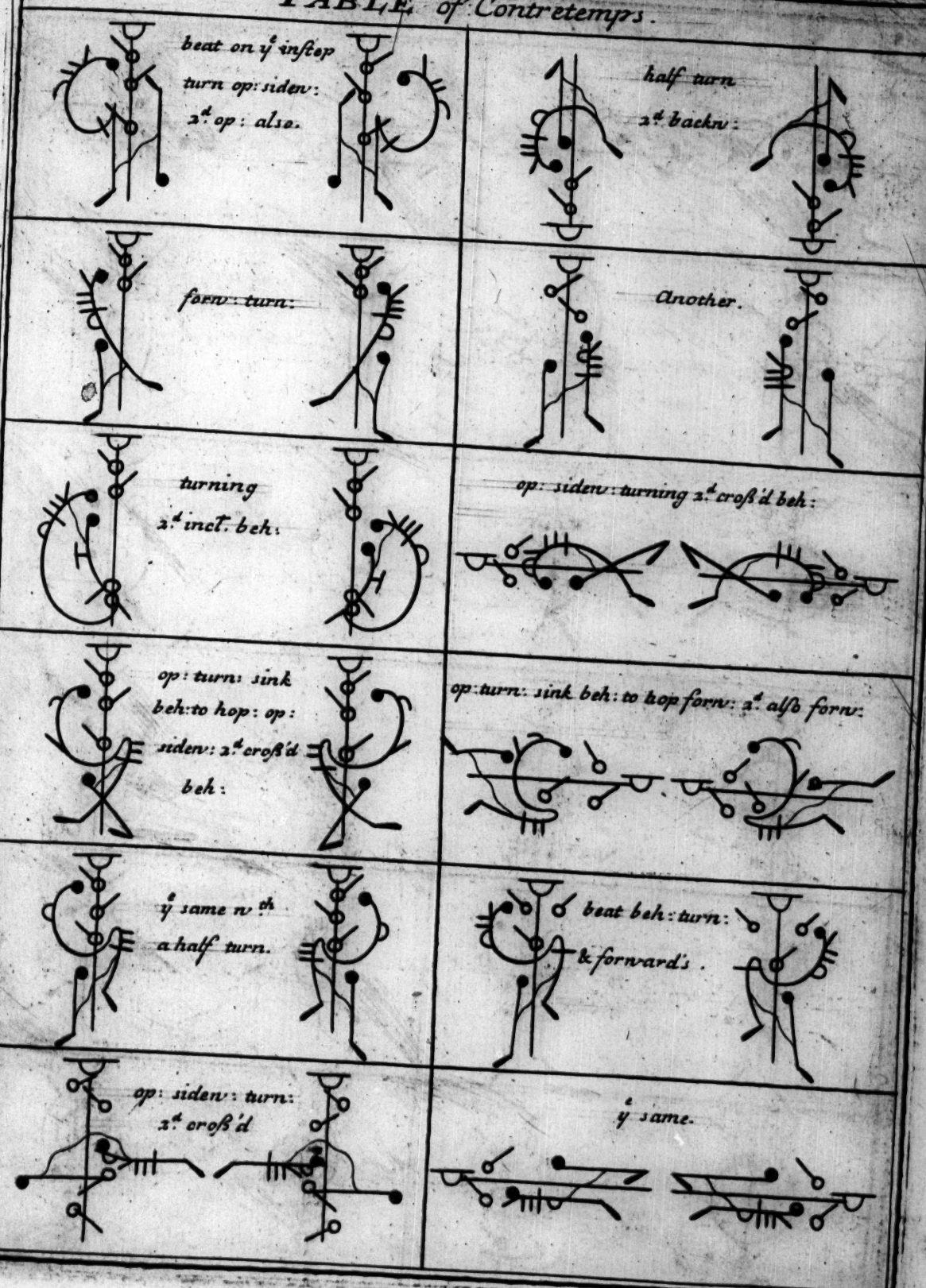
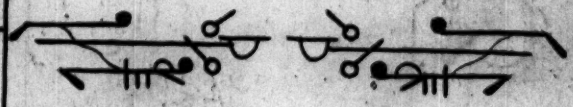


TABLE of Contretemps.

op: turn: half turn ye last back turn: qr turn:

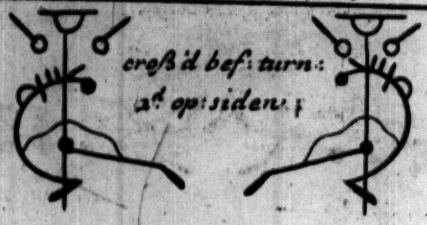
croß'd bef: half turn 2d. op:



beat bef & incl: beh: 2d. forn: turning qr turn:

forn: turn: half turn.

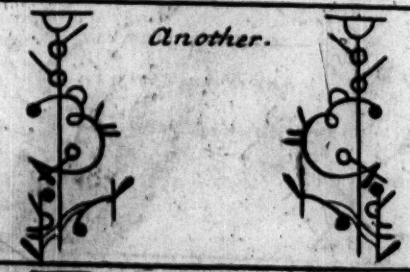
croß'd bef: turn: 2d. op: siden:



ye same.

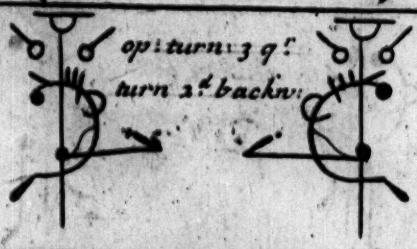
half turn circ: sink to bound turn: last op:

Another.



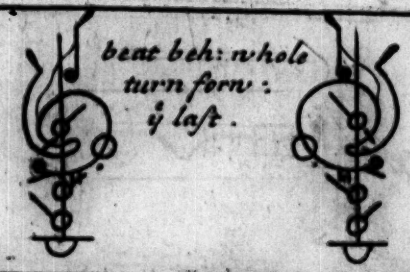
beat on ye ankle half turn & forn:

op: turn: 3 qr: turn 2d. backw:



a whole turn 2d. beat beh:

beat beh: whole turn forn: ye last.



a TABLE of Sissonnes or Croß leaps.

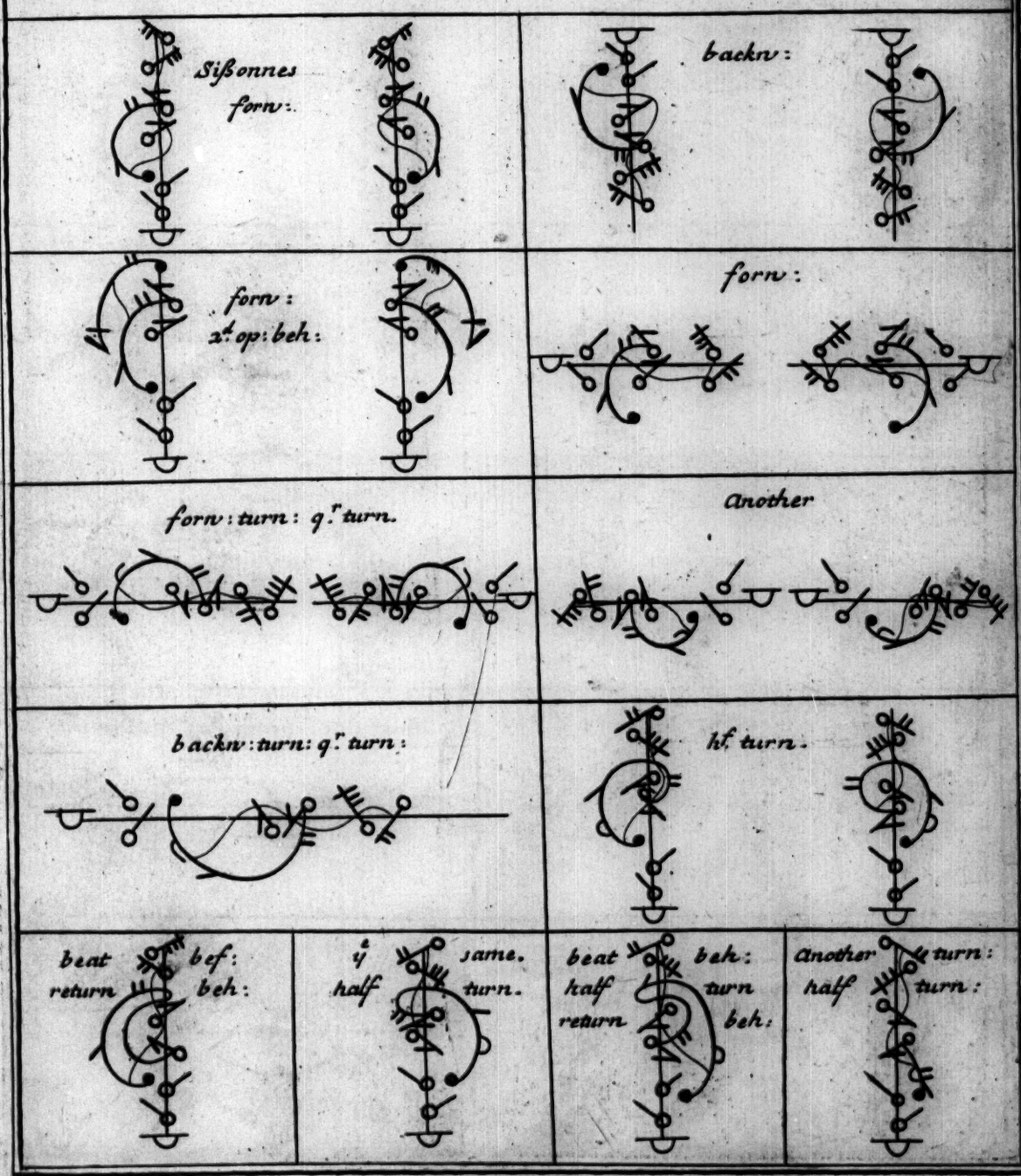


TABLE
of
Chaßees and Falling steps.

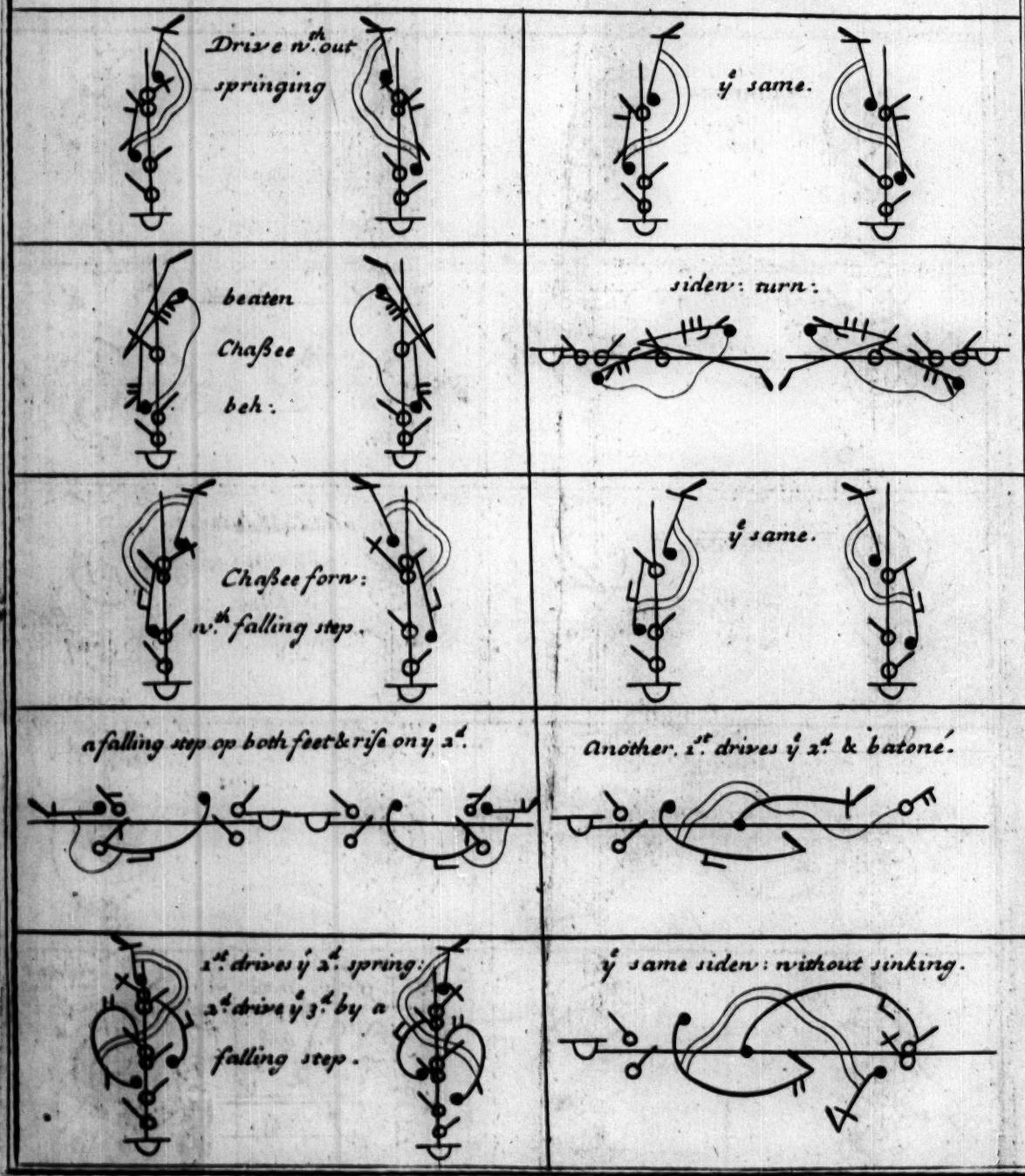


TABLE
of
Chaßés or Drives.

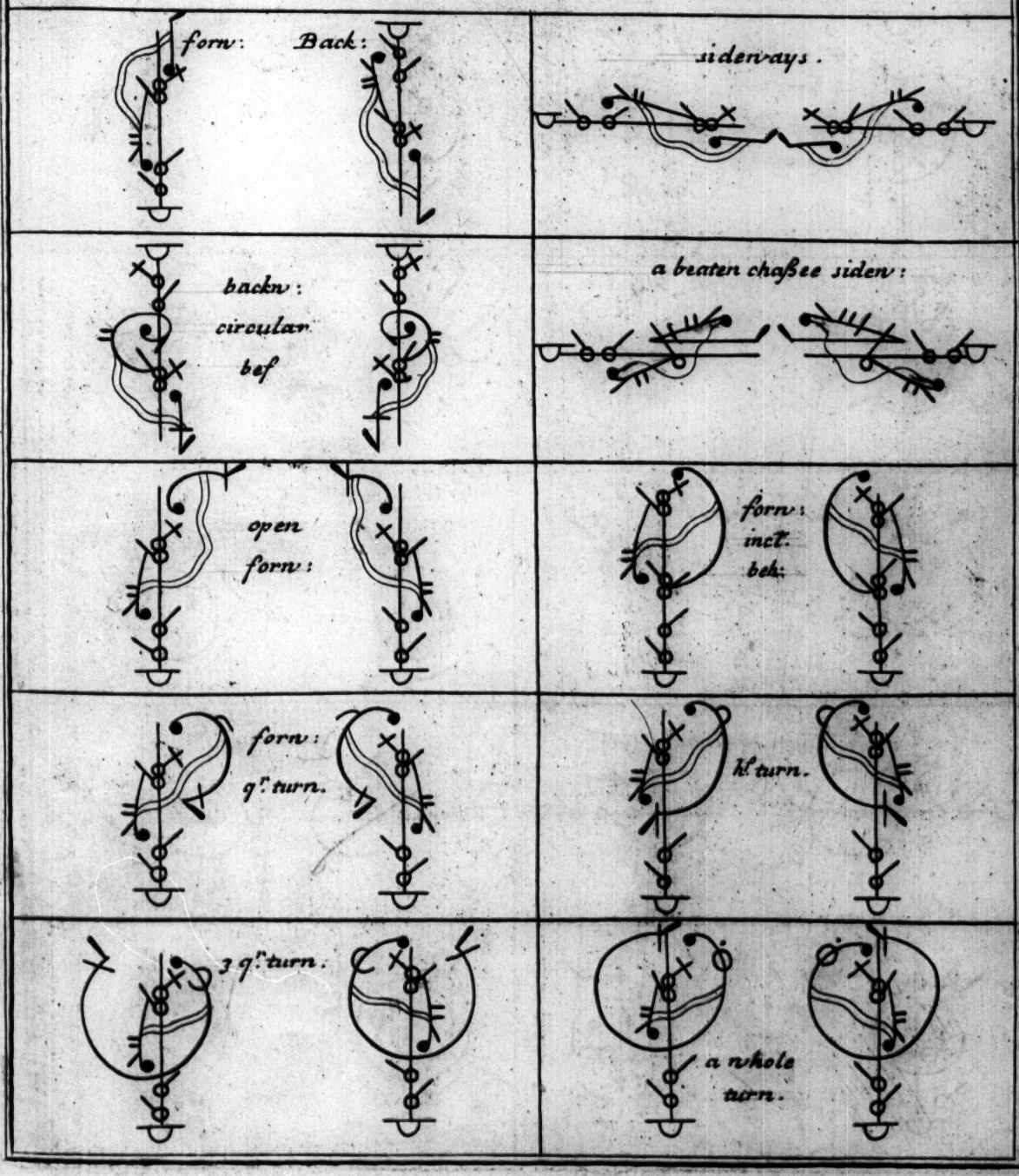


TABLE of Pirouettes.

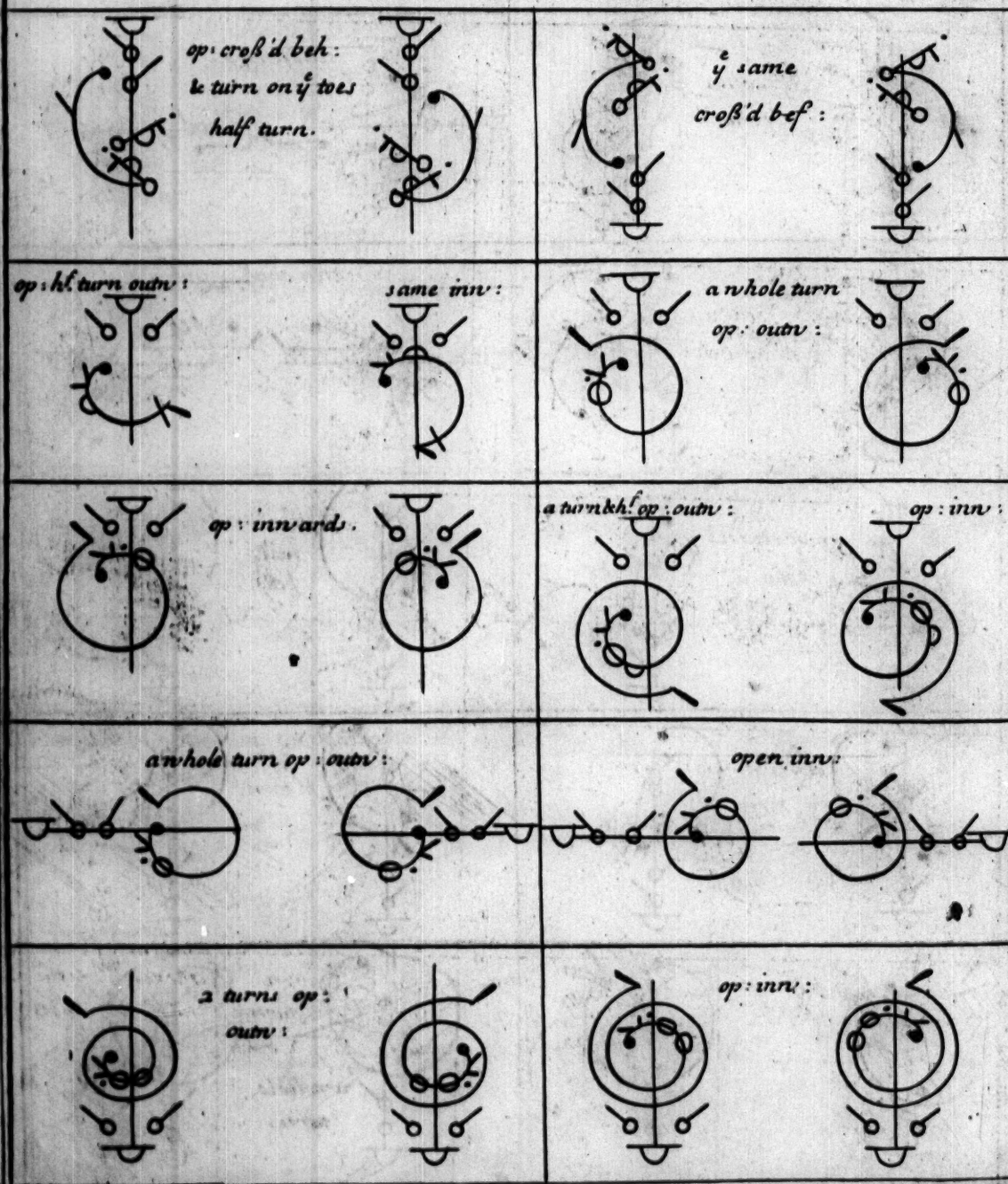
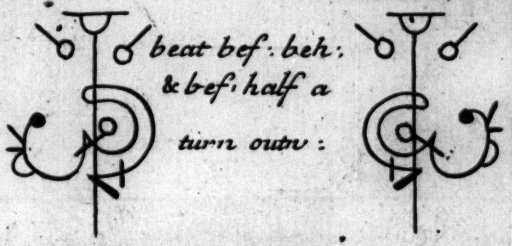
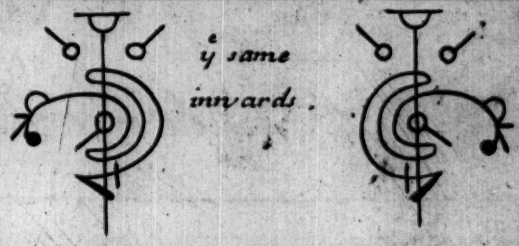


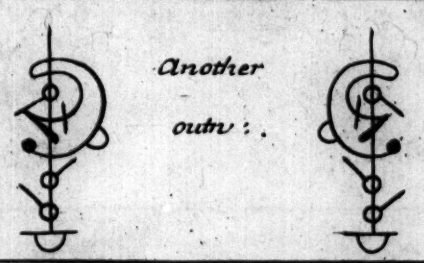
TABLE of Pirouettes.



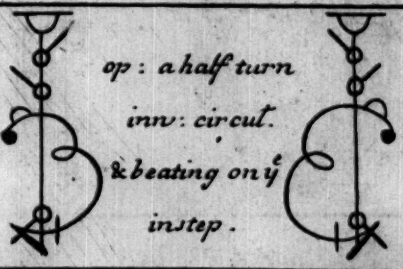
beat bef: beh: & bef: half a turn outv:



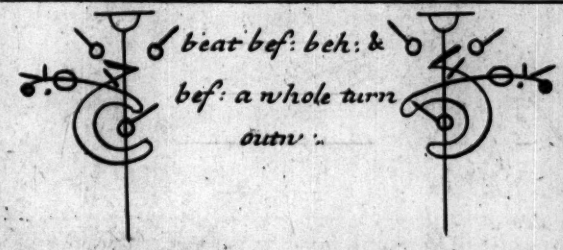
ye same inwards.



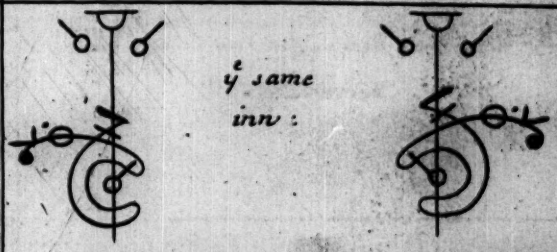
Another outv:



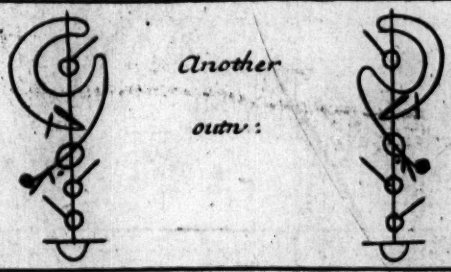
op: a half turn inv: circul. & beating on ye instep.



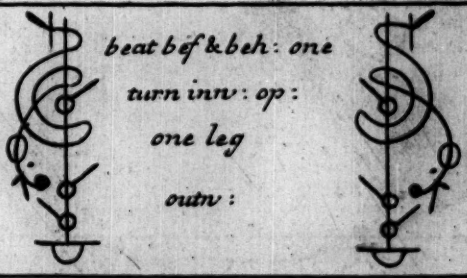
beat bef: beh: & bef: a whole turn outv:



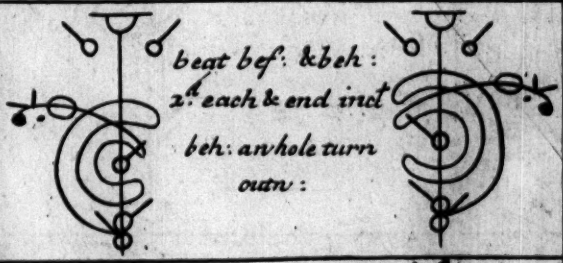
ye same inv:



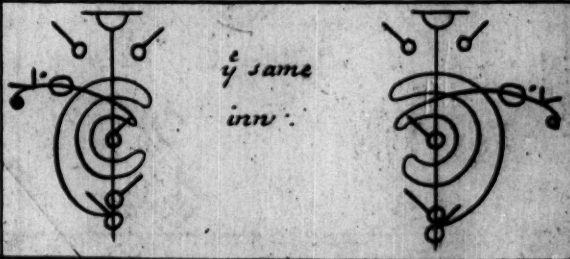
Another outv:



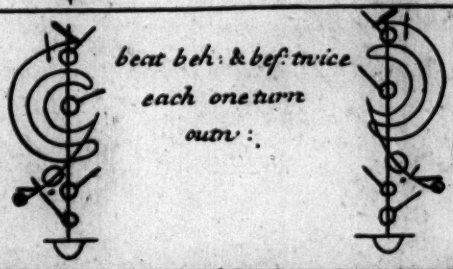
beat bef & beh: one turn inv: op: one leg outv:



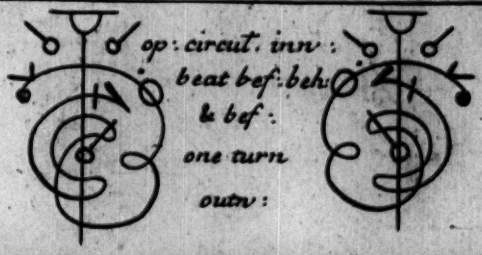
beat bef: & beh: 2d each & end inct beh: a whole turn outv:



ye same inv:



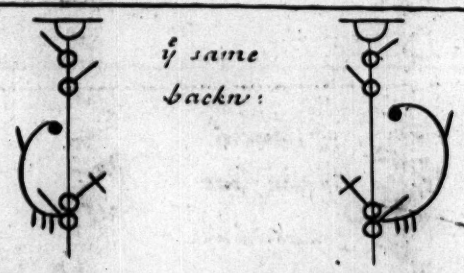
beat beh: & bef: twice each one turn outv:



op: circul. inv: beat bef: beh: & bef: one turn outv:

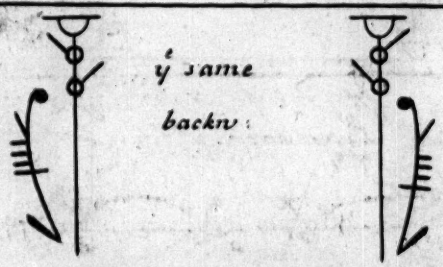
a TABLE of Capers & half Capers.

half Caper forw: or a beaten bound.

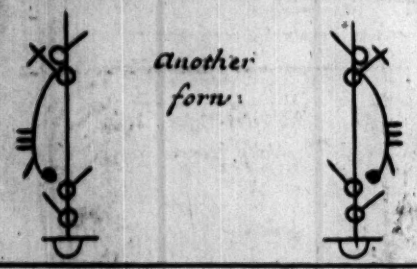


ye same backw:

half Caper in moving or a beaten hop.

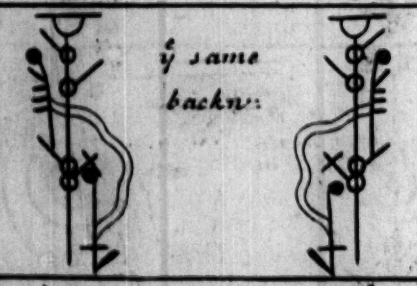


ye same backw:

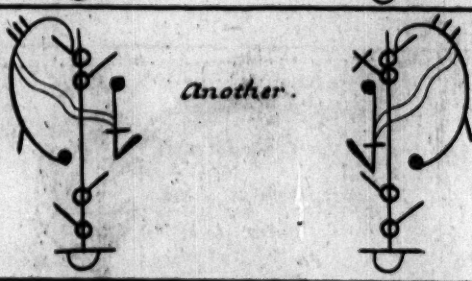


Another forw:

a Caper Chaßee forw:

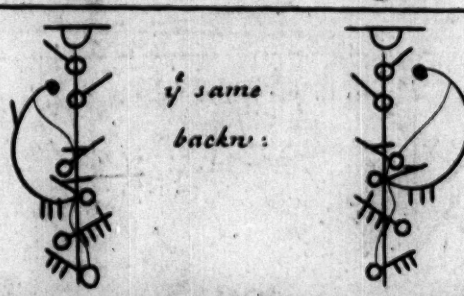


ye same backw:



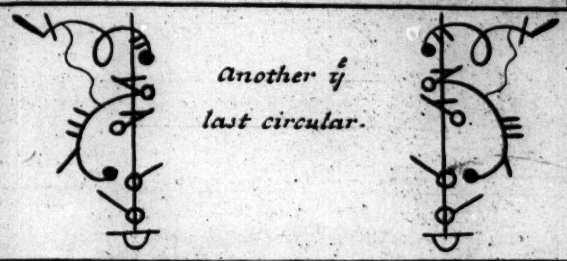
Another.

a beaten Sißonne.

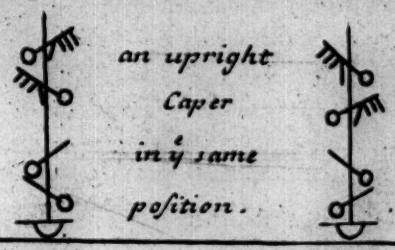


ye same backw:

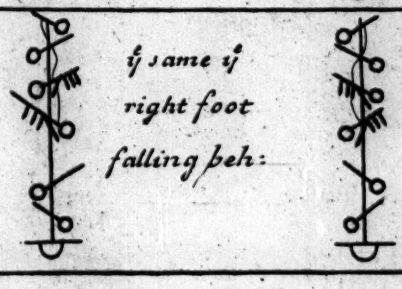
TABLE of Capers.



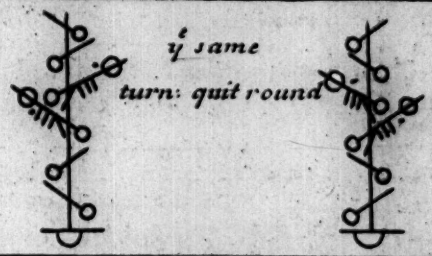
Another ye last circular.



an upright Caper in ye same position.

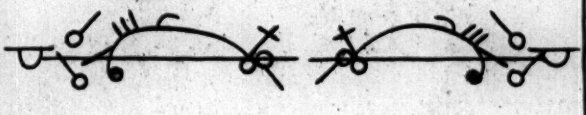


ye same ye right foot falling beh:



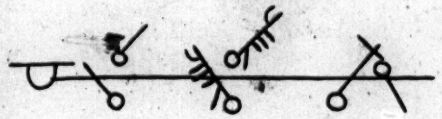
ye same turn: quit round

half Caper turn: qr. turn.



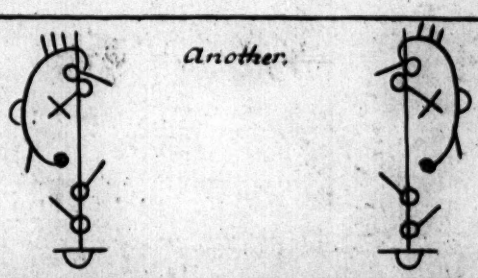
Another.

Another.



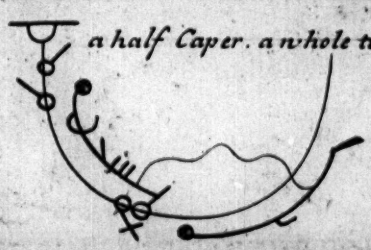
Another wth. a half turn.

Another.



a side Caper wth. a whole turn.

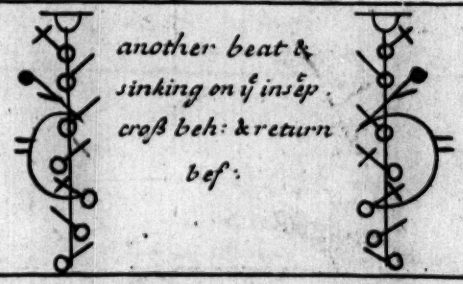
a half Caper. a whole turn.



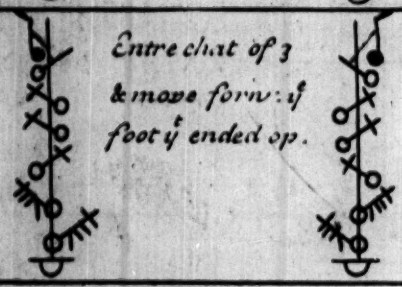
a back Caper.

a TABLE of Entrechats or Croß Capers

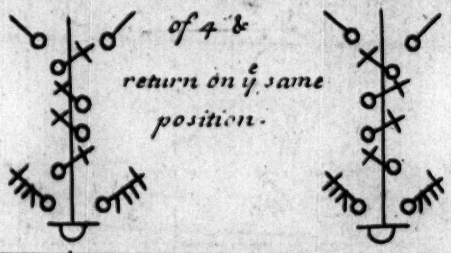
a half Entrechats op: ye leg, croß bef: & fal beh:



another beat & sinking on ye insep. croß beh: & return bef:

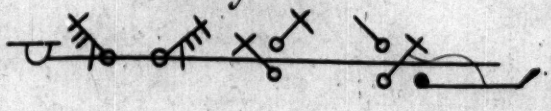


Entrechat of 3 & move forw: ye foot ye ended op.



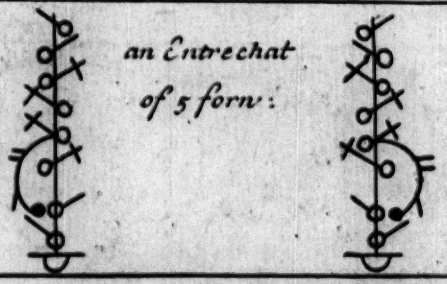
of 4 & return on ye same position.

ye same moveing siden:



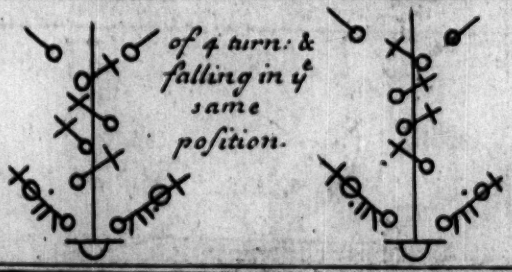
of 3 moving siden: ye foot ending beh: moveing siden:

an Entrechat of 6 in ye same place.



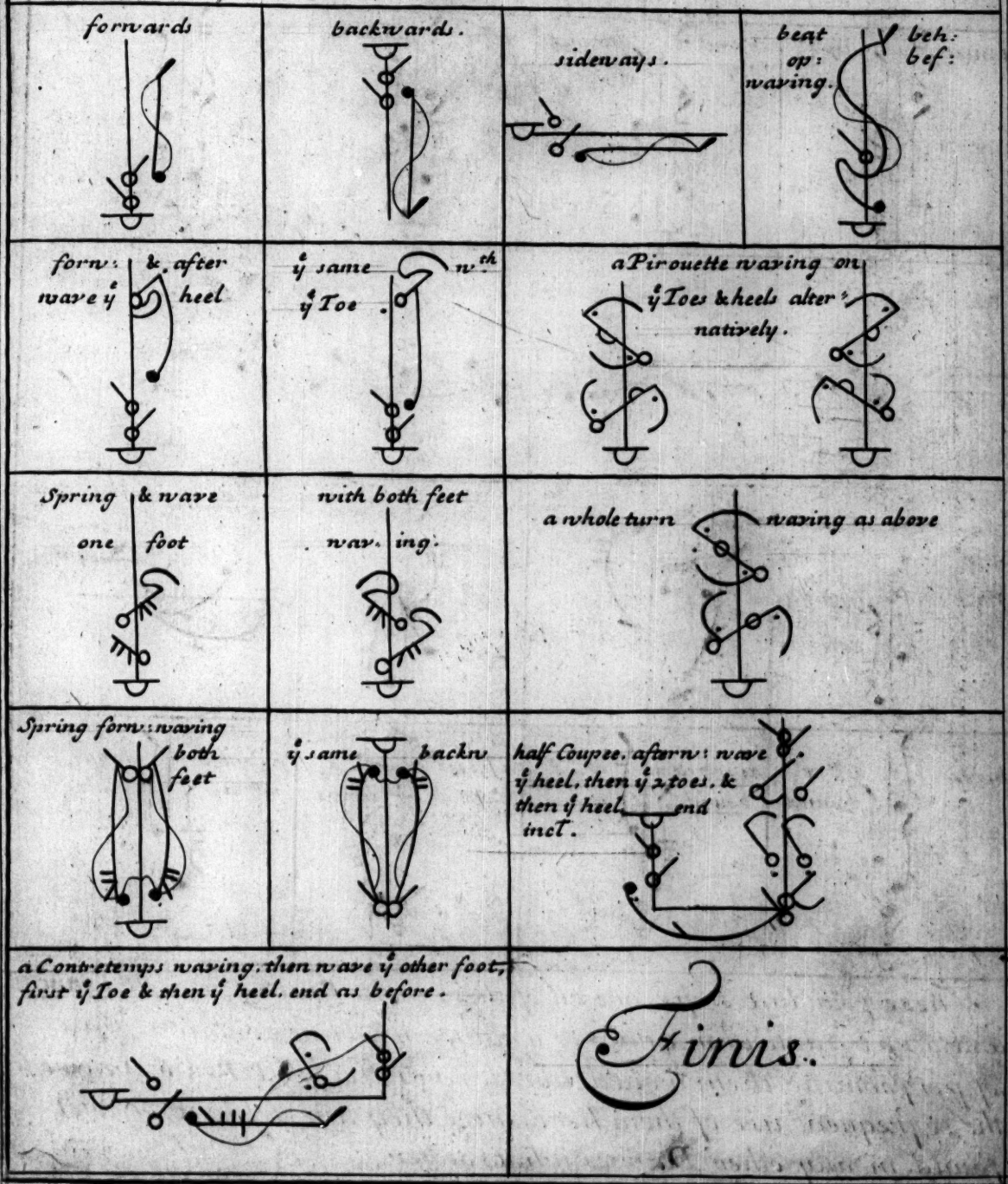
an Entrechat of 5 forw:

ye same turning.



of 4 turn: & falling in ye same position.

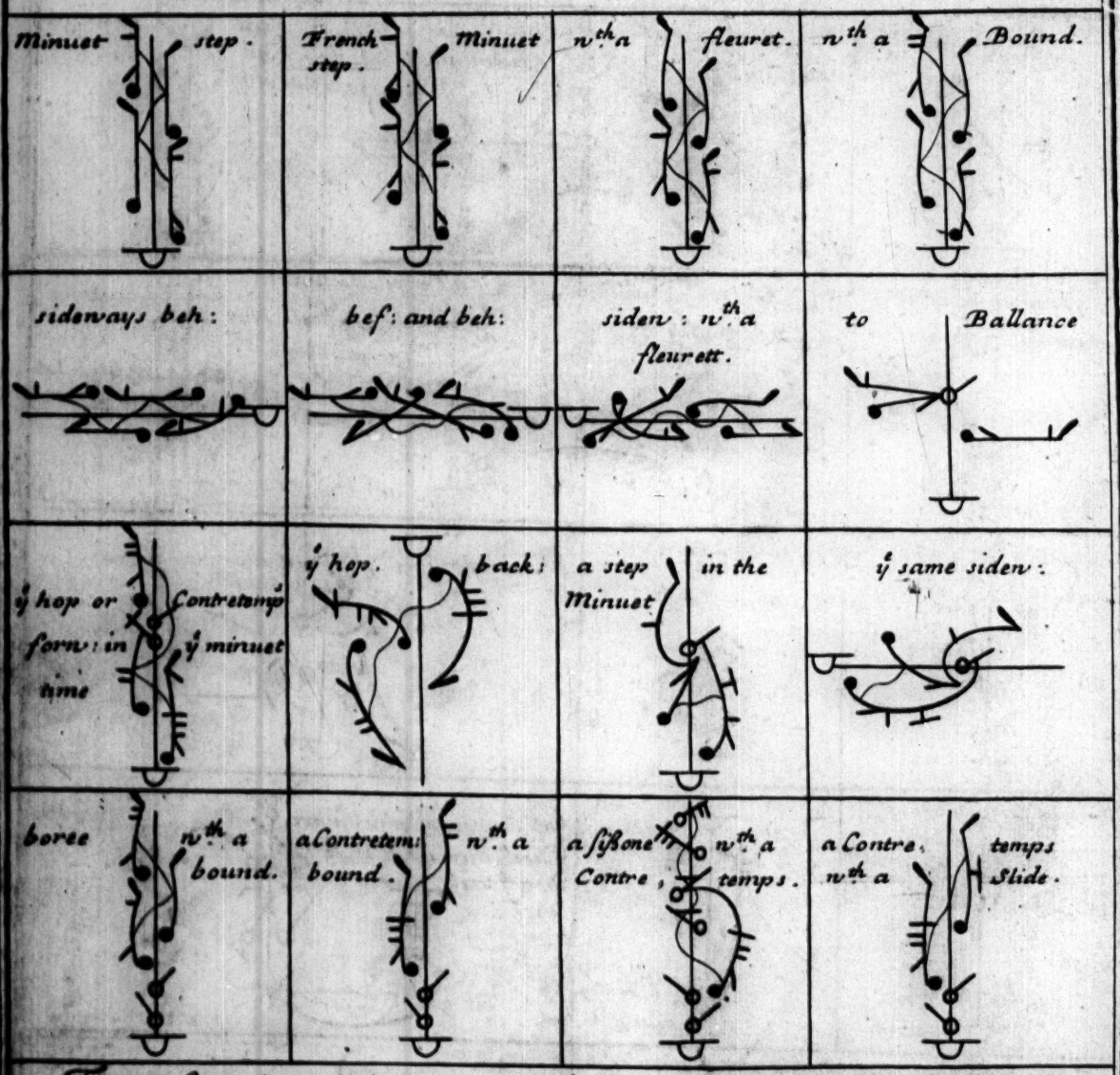
TABLE of Waving Steps



Finis.

a

Suplement of Steps



These four last steps, are all of them in the Rigandon, of Mr. Isaac's, and give a particular grace to ye dance, which ye common way of performing them would not do; and it is to Mr. Isaac we owe the so frequent use of them here since they are seldom, or ever found, in any other Dances whatsoever.

Of Time, Measure, or Cadence.

THERE are three sorts of *Time* in *Dancing*, *viz.* *Common Time*, *Triple Time*, and *Quadruple Time*.

Common Time, is used in *Gavots*, *Galliards*, *Bouree's*, *Rigandons*, *Jiggs*, and *Canaries*.

Triple Time, is made use of in *Courants*, *Sarabands*, *Chaconnes*, *Passacailes*, *Minuets*, and *Passe-Pieds*.

And *Quadruple Time*, is made use of in slow *Tunes*, as appears by the second *Tune* in the following Plate, and the *Tunes* call'd *Loures*.

To *Tunes* of *Common* or *Triple Time*, a *Step* is put for each *Barr* or *Measure*; and to *Tunes* of *Quadruple Time*, you must put two.

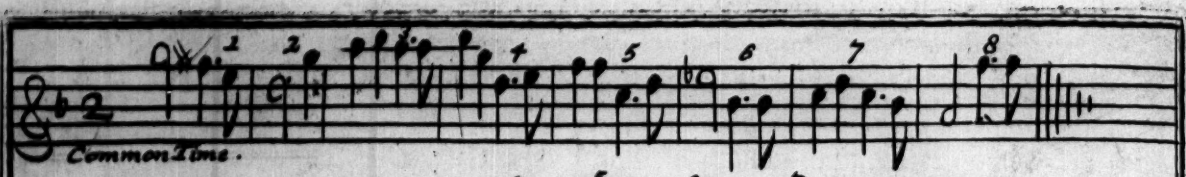
It is to be observ'd nevertheless, that in *Courant Movements*, two *Steps* are put to each *Barr* or *Measure*; the first of which takes up two parts in three of the *Measure*, and the second takes up the third part; and in the *Minuet*, one *Step* is put to two *Barrs* or *Measures*.

The *Barrs* or *Measures* in *Dances*, must be mark'd in like manner with those in *Musick*, viz. with little *Barrs* crossing the *Tract*, which are to agree with those of the *Tune*.

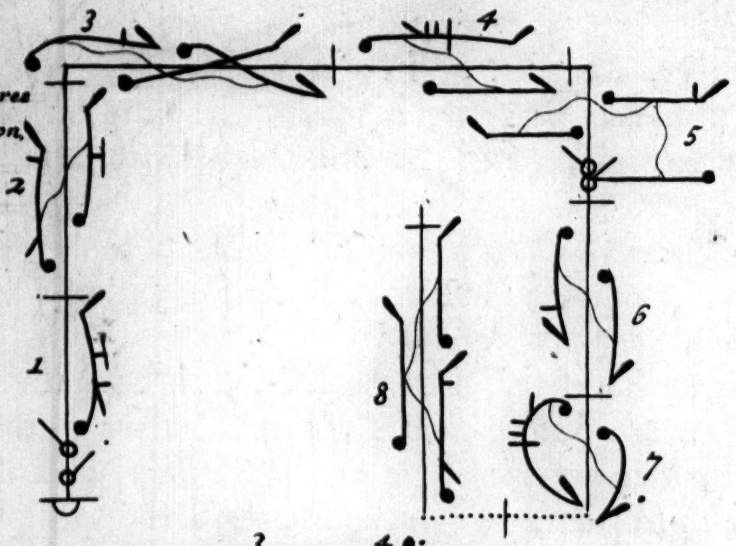
Example.

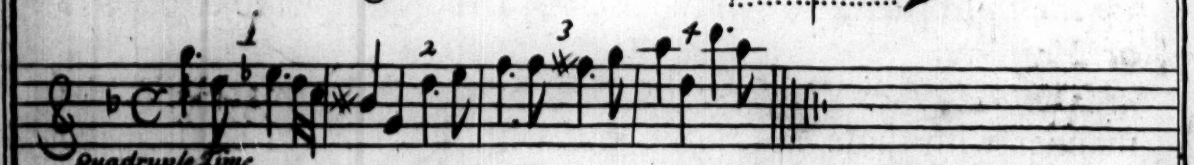
You will understand by the following Examples, how each *Step* agrees with the *Tune* to which they are compos'd.

Common

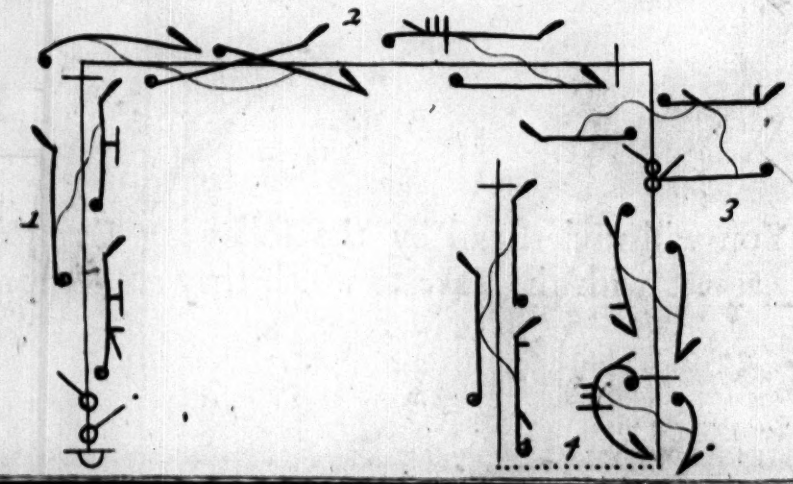


Ex.th of Steps. wch doe agree wth the Measure of Common, & Triple Time.





Ex.th of Steps. agreeing with Quadruple-Time. or Lowres.



If it happens that you have occaſion to put more *Steps* in a *Meaſure*, than are in the foregoing Examples, the following Rules muſt be obſerv'd.

If, for Example, you would in a *Meaſure* of *Common Time*, or half a *Meaſure* of *Quadruple Time*, which is the ſame thing, put a *Fleuret* and a *Bound*; the three *Steps* compoſing the *Fleuret*, muſt have a double Tie to join them, and which will ſhew their Motion to be as ſwift again, as if there had been but one; the *Bound* alſo muſt be join'd to the *Fleuret* with a ſingle Tie only; by which you will know, that theſe two *Steps* are in Effect but one.

Examples.

If you would put the ſame *Step* in a *Meaſure* of *Triple Time*, the two firſt *Steps* of the *Fleuret* muſt only have a double Tie.

When

When in *Dancing* ſome *Meaſures* of the *Tune*, are to be let ſlip, whether in the beginning or middle of the *Dance*, it muſt be mark'd in the following manner, *viz.* by a little Stroke croſſing obliquely the Tract, and as many of them are to be mark'd, as there are *Barrs* to be let ſlip; and in deſcribing a half Meaſure, half the Stroke only muſt be mark'd.

Three Meaſures and a half.

The ſame Stroke longways, parallel with the *Tract*, is equivalent to four of the foregoing Strokes, and takes up four Meaſures of the *Tune*.

Fourteen Meaſures.

For a *Time*, *half Time*, or *quarter Time*, &c. they may be mark'd in the ſame manner as they are in Muſick.

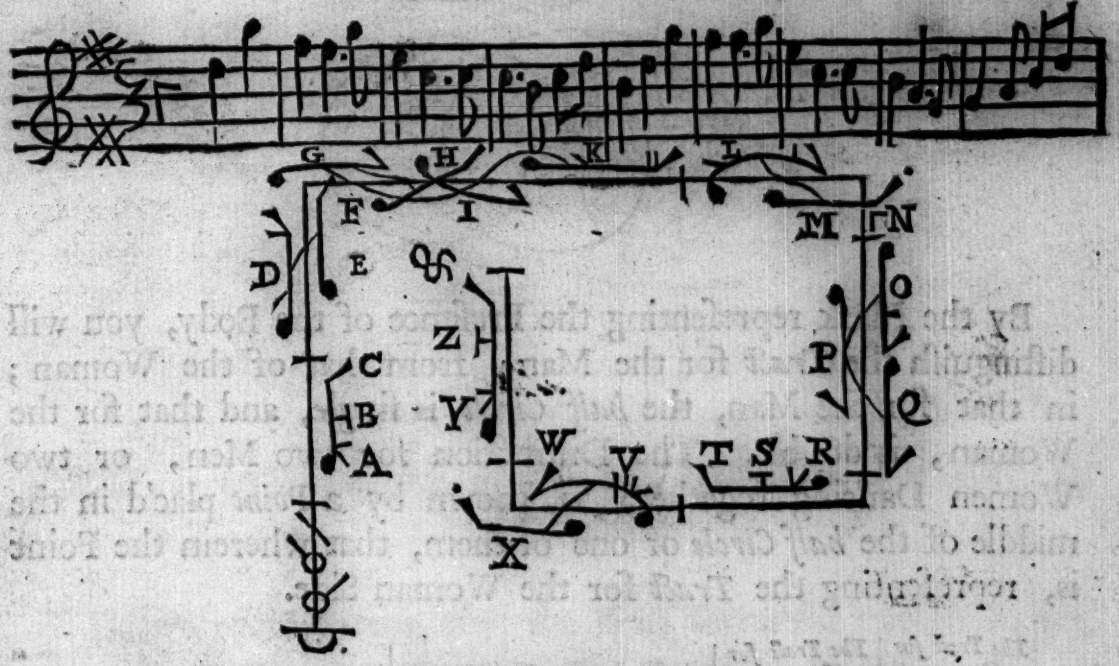
A quarter Time.
A half Time.
A Time.

In *Tunes*, which begin with odd Notes, as *Gavots*, *Chaconnes*, *Jiggs*, *Loures*, *Bouree's*, &c. the foregoing Marks muſt be made Uſe of in the beginning of the *Tract*.

The Letters of the Alphabet, which are plac'd upon the *Steps* in the following Example, and which are alſo plac'd over the Notes

Notes of the Tune, demonstrate the *Time* or *Cadence* of a Dance.

ABC DE F GHIKLMNOPQRST VWXYZ &

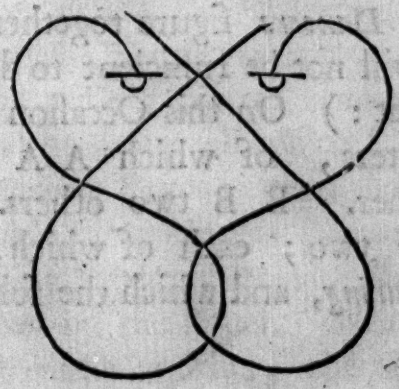


Of the Figure.

THERE are two Sorts of *Figures* in *Dancing*, viz. a *Regular*, and an *Irregular*.

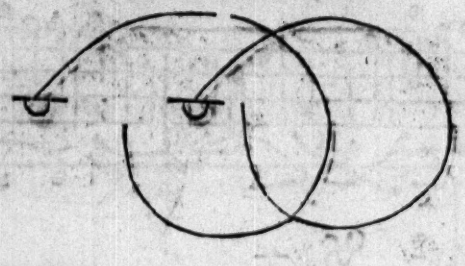
A *regular Figure*, is when two or more *Dancers* move contrarily, the one to the Right, and the other to the Left.

A regular Figure.

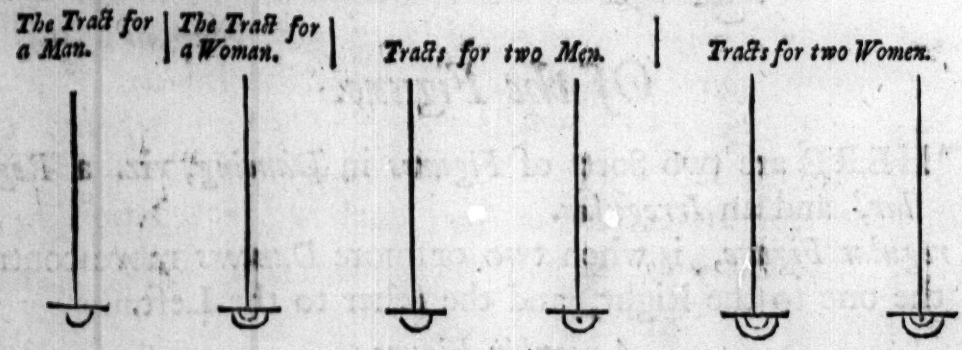


An *irregular Figure*, is when two *Dancers* move together, both in the ſame *Figure*, on the ſame ſide.

An irregular Figure.

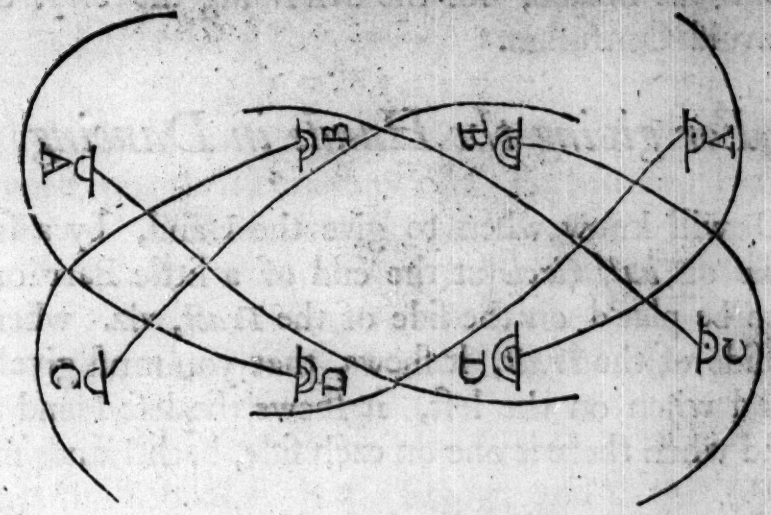


By the Mark repreſenting the Preſence of the Body, you will diſtinguiſh the *Tract* for the Man, from that of the Woman; in that for the Man, the *half Circle* is ſingle, and that for the Woman, is double. The Diſtinction for two Men, or two Women Dancing together, is known by a *Point* plac'd in the middle of the *half Circle* of one of them, that wherein the Point is, repreſenting the *Tract* for the Woman Side.



If a Number of *Dancers* figure together, the Mark for the placing the Body will not be ſufficient to diſtinguiſh them, (as in a Dance for eight:) On this Occaſion therefore, you may make Uſe of Letters, of which A A may repreſent two which figure together. B B two others. C C two more, and D D the other two; each of which, will alſo be diſtinguiſh'd by there *figuring*, and which the following Example will demonſtrate.

Some



Some Rules to be obſerv'd in the Figures of Dances.

I Have already ſhewn, that the *Tract* ſerves for two Ends, *viz.* firſt, on which to deſcribe the *Steps* and *Poſitions*; and ſecondly, for the Direction of the *Figure* of the *Dance.*

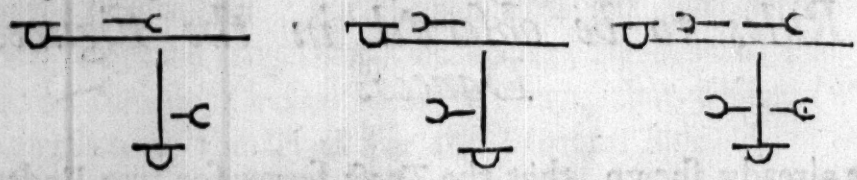
I ſhall now add, that when in *Dancing*, ſeveral *Steps* are to be perform'd in the ſame place, the *Tract* is then to be reſpected only as the Conductor of the *Step*, and not in Relation to the *Figure*; but where the *Steps* move continually from one place to another, then the *Tract* is to be obſerv'd, not only for the Deſcription of the *Steps*, but alſo for the *Figure* of the *Dance.* Place your ſelf then where the beginning of the *Tract* directs, and obſerve whether the *Figure* be *ſtreight*, *diametrical*, *circular*, or *oblique*, whether it be *forwards*, *backwarks*, or *ſideways*, if to the right, or to the left; all which I have already demonſtrated in the foregoing Pages; then having learnt the Tune, which muſt be prick'd down on the Top of each Page, add the Steps to the Tune, as has been already ſhewn, moving in the *Figure* as is deſcribed on the Paper. When it happens that the *Tract* or *Tracts* croſs one another, the *Steps* on the one, muſt

leave a ſufficient Breach, for the deſcribing the *Steps* on the other, to avoid Confuſion.

For giving the Hands in Dancing.

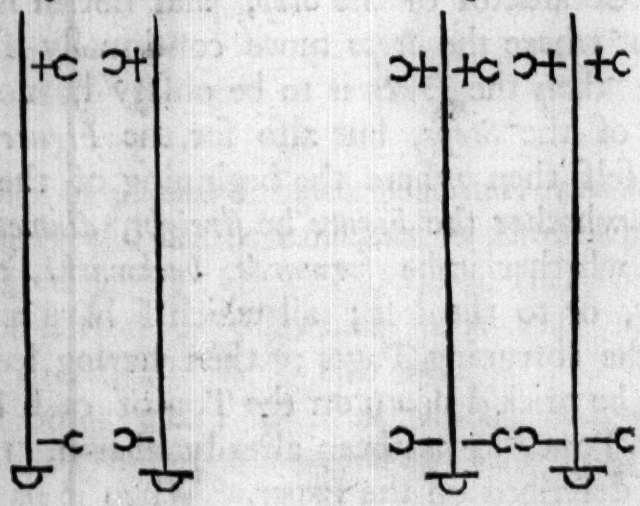
YOU will know when to give the Hand, by a ſmall *Creſcent* or *half Circle* at the end of a little Barr or Stroke, which is to be plac'd on the ſide of the *Tract*, viz. when it is on the right ſide of the *Tract*, it ſhews, that you muſt give the right Hand; and when on the left, it ſhews the left Hand is to be given; and when there is one on each ſide, both Hands muſt then be given.

To give the right Hand. *To give the left Hand.* *To give both Hands.*



When you have thus given one Hand or both, you are not to quit Hands, 'till you find the ſame Marks cut through with another little Stroke, which ſhews, that in that place the Hands are to let go.

To let go one Hand. *To let go both Hands.*



To give one Hand. *To give both Hands.*

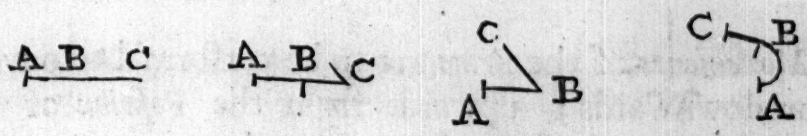
Of

Of the Movement of the Arms.

ALtho' the Carriage and *Movement* of the *Arms* depend more on the Fancy of the Performer, than on any certain Rules, I ſhall nevertheleſs lay down ſome Examples, which will explain, by demonſtrative Characters, the different *Motion* of the *Arms* in *Dancing*; or at leaſt, will inform you what Characters to make Uſe of in deſcribing the *Motion* of the *Arms*, to the Movement of each *Step*.

The Arm is repreſented by the Letters A B C, of which A repreſents the Shoulder, B the Elbow, and C the Wriſt.

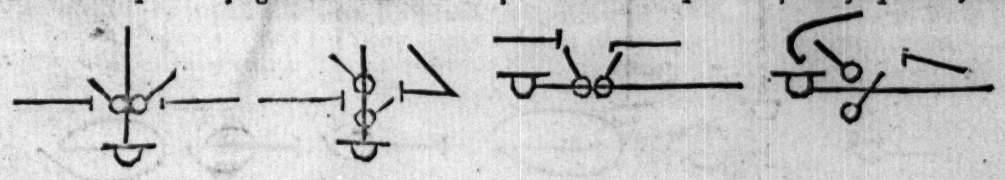
The Arm ſtreight. *The Wriſt bent.* *The Arm bent.* *The Arm quite before.*



Where to place the Motion of the Arms on the Tract.

IN moving forwards or backwards in the *Dance*, the *Arms* muſt be mark'd on each ſide the *Tract*, the right *Arm* on the right ſide the *Tract*, and the left *Arm* on the left ſide; but when in the *Figure* of the *Dance*, the Movement is ſideways, they are to be mark'd both on one ſide, always obſerving, that the right *Arm* muſt be to the right, and the left *Arm* to the left.

Both Arms open. | *The left Arm open, the right bent at Elbow.* | *Both Arms open.* | *The right Arm open, and the left quite cloſed in.*



I ſhall not pretend to make a long Diſquiſition on the *Motion* of the *Arms*, but ſhall only add, that as there are three Movements from the Waſte downwards, ſo there are alſo three Movements in the *Arms*, which have a Correſpondence, and are agreeing with them below, *viz.* that of the Wriſt, has Relation to the Heel; that of the Elbow, to the Knee, and that of the Shoulder, or the whole Arm, to the Thigh.

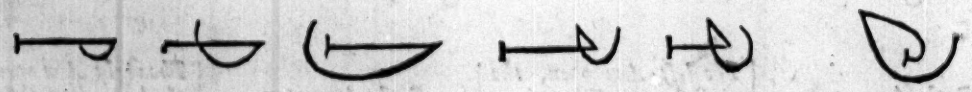
You will know when the Arm moves by an arch'd Line, mark'd C D, drawn from that which repreſents the end of the Arm, which ſhews the Figure the Wriſt makes in moving, as from C to D.

The *Movements* of the *Arms* are to be perform'd two ways, upwards or downwards; upwards from the *Poſition* of the *Arm* below, or downwards from the *Poſition* above.

The *Motion* of the *Arm* upwards, is when the *Arm*, which is open or extended, cloſes (in approaching) to the Body aſcending, and the Motion of the *Arm* downwards, is when the *Arm*, which is clos'd, opens or extends it ſelf deſcending.

Examples of the Movements of the Arms.

The Motion of the Wriſt upwards.	*The Motion of the Elbow upwards.*	*The Motion of the whole Arm upwards.*	*The Motion of the Wriſt downwards.*	*The Motion of the Elbow downwards.*	*The Motion of the whole Arm downwards.*



The Wriſt moving round upwards.	*The Elbow moving round upwards.*	*The whole Arm moving round upwards.*	*The Wriſt moving round downwards.*	*The Elbow moving round downwards.*	*The whole Arm moving round downwards.*

The

The Wrist moving round downwards. | *The Elbow moving round downwards.* | *The whole Arm moving round downwards.* | *Double Movement of the Wrist upwards and downwards.* | *Double Movement of the Elbow upwards and downwards.* | *Double Movement of the whole Arm up. and downw.*

The *Arms* may either move both together, or one after the other; you will know when the *Arms* are to move together, by a *Line* or *Tie* drawn from the one to the other; and when there is no *Tie*, they are then to move one after the other.

The *Arms* may either move alike with the ſame Movement, as when both *Arms* either open or extend themſelves together, or cloſe, or approach each other at the ſame time.

Or they may move contrary one to the other, when the one opens, and the other cloſes.

Both Arms moving together with the ſame Motion. | *Both Arms moving together with a contrary Movement.* | *Both Arms moving one after the other, firſt the right, and then the left.*

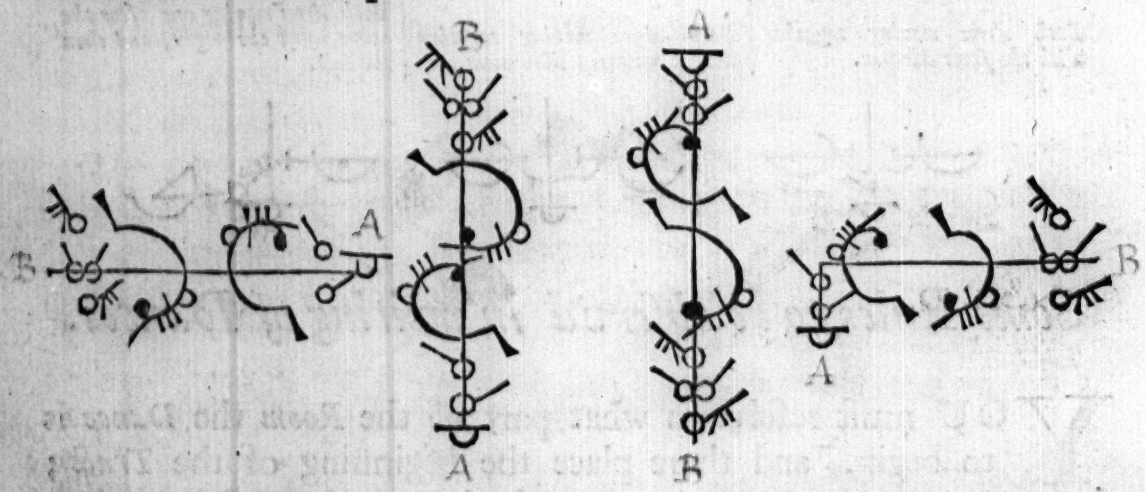
Some Rules to be obſerv'd in writing of Dances.

YOU muſt reſolve in what part of the *Room* the *Dance* is to begin, and there place the beginning of the *Tract*; then trace out the *Figure*, and mark thereon the *Poſition*; then deſcribe the *Steps*, as I have ſhewn in the foregoing Examples; and if you find any Difficulty in writing any of the *Steps*, you muſt make Uſe of your *Table* of *Steps*; and in finding the *Step* you have Occaſion for, you ought firſt to conſider what *Step* it is, whether *Courant*, *Coupee*, *Bouree*, *Bound*, *Contretemps*, &c. Suppoſe, for Example, the *Step* to be a *Bouree*, turn then to the Table of *Bouree's* or *Fleurets*, and having found the *Step* you want,

want, obſerve after what manner it is deſcrib'd, and then write it down in your Dance.

On the Top of each Page, on which your Dance is deſcrib'd, you muſt prick down as many Barrs of the Tune, as there are Barrs or Meaſures in the Dance.

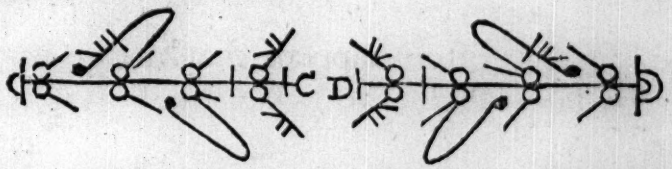
Altho' the *Tract* ſerves generally for the explaining the *Figure* of the Dance, yet it often happens that many *Steps* are to be perform'd in the ſame Place, and then (as I have ſhewn before) the *Tract* is to have regard only to the *Steps*. This *Tract* is only a borrow'd *Tract*, and which may be drawn any way, as ſhall be moſt convenient. As for Example, from A to B, altho' the *Tract* is drawn out in length from A to B, the *Dancer* nevertheleſs removes not from A, which may alſo be well underſtood by the *Steps*, which are from A to B, which can only be perform'd in the ſame place.



You muſt obſerve at the end of each Page, the place where the *Dancer* finiſhes, and to what part of the *Room* the Face directs, by which means you will readily know where to place the beginning of the *Tract* in the following Page; and ſo continue from Page to Page, to the end of the *Dance*.

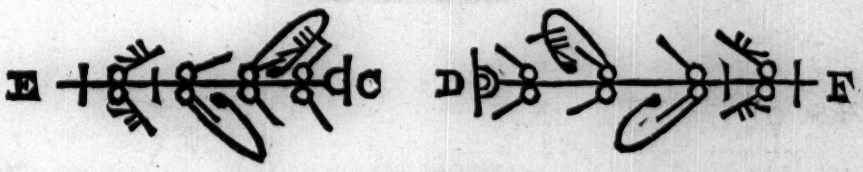
But if in the beginning of a Page, two Dancers ſhould happen to be cloſe together, and ſome *Steps* to be perform'd in the ſame place; which *Steps* cannot be conveniently deſcribed, neither on

on one ſide, or the other, and that the Cloſeneſs of the *Dancers*, will not admit of advancing of the *Tracts*, one towards the other; you muſt then be oblig'd, inſtead of placing the *Tracts* at C D, to retire as far back as will be neceſſary to deſcribe the *Steps*, ſo that the *Steps* may end at C D.



Or elſe the contrary may be done, by placing the beginning of the *Steps* at C D; and inſtead of deſcribing the *Steps* one towards the other, they muſt ſeparate, as from C to E, and D to F.

You will find theſe are perform'd without the *Dancers* moving out of their Places; and both theſe Examples are equally good, in conſidering only which agrees beſt with the *Figure* of the *Dance* that follows.



If in the *Dances* in the ſecond Volume, you find ſome of the *Steps* longer than others, you muſt have no Regard to them, as to their Length in the Deſcription of them, but judge of their Extenſion by the Diſtance of *Poſitions*, (as I have already ſhewn in the Termination of the *Steps*, in their *Poſitions*;) ſo that you are not to conclude any thing from the Length or Shortneſs of Steps.

F I N I S.

MVSEVM
BRITAN
NICVM